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Composition, literature, and language experiences, adaptable for students of all ability levels, are suggested. Teachers should determine the levels of their own students, reinforce their past achievements, and improve and continue these achievements.

Unifying concepts for each unit, with the type of literature recommended to reinforce and illustrate the learnings, are: Perceiving Some of Life's Problems (short stories); Evaluating the Experience of Others (biographical material); Exploring Emotional Responses to Life (narrative poetry); Focusing on Characters in Conflict (plays); Identifying Forces That Mold Characters (novels and novelettes); Extending Imaginative Insight (lyric poetry); Investigating the World of Thought (essays, articles, and editorials); and Gaining Perspective on Contemporary Life (mass media).

Questions to guide reading, writing, and speaking suggestions to increase motivation; objectives to emphasize; and evaluation experiences are given for each unit.

Plans are given for developing writing skills in topic sentences, paragraphs, and short themes. To guide individual reading, a program of library trips and oral experiences should be provided. A list of useful books and articles on aspects of the individual reading program is included. Panel discussions, single paragraph book reports, and sharing periods are useful in evaluation of the individual reading program.

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EXPERIMENTAL

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TENTH-GRADE ENGLISH

An Instructional Guide

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LOS ANGELES CITY SCHOOLS
Division of Instructional Services
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FOREWORD

The tenth-grade English course is an important segment of the sequential English program from Kindergarten through Grade 12. It carries forward the instruction in composition, literature, and language begun in previous grades. It aims to improve students' ability to think soundly and organize their thoughts, to read and listen with understanding and discrimination, to write and speak so as to communicate facts and ideas exactly, to enjoy, comprehend, and appreciate a variety of forms of literature, to employ standard usage and understand the grammatical structure of the language, to spell and punctuate correctly, and to write legibly. These skills and the knowledge on which they are based are developed in a framework which helps establish desirable ideals and behavior.

This publication delineates content and suggests experiences suitable for all ability levels. It is part of the teacher's task at the beginning of a semester to determine the ability level of the students in a class, to reinforce their past achievements, and to carry these forward as the semester proceeds.

The publication is issued in experimental form so that tenth-grade English teachers, as a result of using it with their classes, may suggest improvements to be incorporated in the next edition.

Educational Materials Laboratory
Office of Education
MAY 1965
DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

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This publication was developed by the following committee:

Betty Bivins, Taft High School
Marjorie Cobb, Eagle Rock High School
Paul Faucett, Monroe High School
Carrie Jackson, Roosevelt High School
Virginia Jorgensen, University High School
(now Consultant, Division of Secondary Education)
Margaret McKinley, Banning High School
Catherine Richardson, Franklin High School
Gerald Wondra, Reseda High School
Sam Hamerman, Principal, Jefferson High School
(now Coordinator of Youth Opportunities, Office of Deputy Superintendent)
Roger Hyndman, Supervisor of English, Division of Secondary Education
William C. Noble, Principal, Van Nuys High School
Evelyn Paxton, Acting Supervisor of High School English, Curriculum Branch (now at Fairfax High School), Chairman

The Curriculum Branch is grateful to the members of the committee for the high caliber of their professional contributions during the development of the publication. They identified objectives, listed skills, suggested learning experiences and evaluation procedures, and structured the course.

Special thanks are due to Virginia Jorgensen, who contributed many sample topic sentences, and to Roger Hyndman for his many suggestions and his aid in reorganizing the writing sequence.

Special acknowledgment is made to EVELYN PAXTON, Acting Supervisor of High School English during 1960-61, for her leadership in this project. She coordinated the work of the committee members, made contributions based on her own experience and thinking, and wrote the publication substantially in its present form.

WILLIAM ROSCH
Supervisor of English
Curriculum Branch

MARY LOUISE JONES
Secondary Curriculum Coordinator

AVERILL M. CHAPMAN
Administrator of Curriculum

APPROVED:

ROBERT E. KELLY
Associate Superintendent
Division of Secondary Education

EVERETT CHAFFEE
Associate Superintendent
Division of Instructional Services

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INTRODUCTION

COURSE CONTENT: DESCRIPTION OF TENTH-GRADE ENGLISH

B10 English

Required of all students. Develops reading, writing, speaking, and listening skills, closely correlated, on levels of need and maturity. Extends comprehension and appreciation of the literary forms of poetry, short story, biography, and drama through reading, discussion, and composition. Emphasizes development and revision of paragraphs of an expository nature. Relates vocabulary development and the study of grammar, usage, and the conventions of writing, including spelling, to writing unified paragraphs from a directional topic, choosing exact detail.

A10 English

Required of all students. Continues development in language, literature, and composition through the study of specific literary forms of the lyric, essay, and novel; directed practice in speaking skills; and writing of expository paragraphs, letters, and short themes. Emphasizes organization and the discriminating use of sentences, word order, and precise language. Increases understanding of English usage, semantics, and library and reference skills. Includes a unit on the mass media.

WHAT THIS GUIDE CONTAINS

In this publication, the content of Tenth-Grade English is covered through descriptions of (1) general objectives, (2) specifics to be taught, (3) unit outlines, (4) suggested plans that have worked, instructional procedures that have proved effective, and topics that have stimulated students' thinking, reading, writing, and speaking.

UNIT ORGANIZATION

The theme of each unit is a focus for the use of all the English skills. Students think, speak, read, and write about such unifying concepts as "Characters in Conflict" or "Perspectives on Contemporary Life." The objectives of each unit concern both development of moral values related to the unit theme and improvement in all the English skills. In so far as possible, students develop skills during the study of each unit. Skills which do not lend themselves to integrated instruction are taught independently.

Each unit emphasizes a single literary type; for example, students read mainly short stories or mainly poetry, so that they have consecutive opportunities to develop appreciation skills for specific types of literature. For each unit, the literary type was selected which was most likely to provide a source of ideas related to the unit theme. It is hoped that the combination theme-type units will increase the effectiveness of learning by combining the merits of both approaches.

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The basic pattern of each unit--the sequence of reading, discussing, listening, and writing--is recommended for use with all tenth-grade classes of whatever ability, although teachers will wish to determine specific activities on the basis of individual class needs. A single asterisk is used to indicate items especially suitable for slow learners; a double asterisk indicates those suitable for advanced students. Materials appropriate to all reading levels appear in the List of Authorized Textbooks under B10 English, A10 English, Special Training, Basic Reading, Reading Improvement, and Honors English.

ALLOCATION OF OBJECTIVES TO EACH UNIT

Specific objectives in reading, speaking, listening, and writing have been allocated to each unit. Teachers may wish to make certain changes in unit purposes, but they are urged to assure that each skill enumerated in the charts on pp. 4-12 is taught at some time during the semester.

READING INSTRUCTION

Tenth-grade students need to improve in ability to understand the exact literal meaning of what they read as well as to deepen their appreciation of literature. For this reason, (1) developmental reading skills and (2) literature appreciation skills have been listed separately. Both are the responsibility of the tenth-grade English teacher.

OBJECTIVES

Tenth-grade English can help each student to achieve many of the purposes of education enumerated in Point of View--especially certain of those listed under Intellectual Development, Values, Creativity, and Human Relations. The student seeks to achieve these purposes as he works toward accomplishment of the following objectives of tenth-grade English:

1. Further development of reading skills to comprehend more complex and more mature materials, whether fiction or nonfiction

2. The ability to express one's thoughts and feelings in writing in a manner which is clear, orderly, honest, and well substantiated; reinforcement of habits of correct and appropriate use of the English language in both speech and writing

3. The desire and the ability to discuss a reading experience with classmates and to listen purposefully to all forms of oral exchange of ideas within the classroom

4. An increased appreciation of literature as an interpretation of life, with an increasing awareness of the techniques that authors use to achieve their purposes

5. A greater understanding of the extent to which ethical values influence human experience; a more positive acceptance of those ideals that contribute toward the fulfillment of individual and group needs

These objectives will be achieved to the extent that the student improves in the skills listed on pp. 4-12.

WRITING SKILLS

B10

Emphasis on single paragraph

UNIT I	Reviewing the rules (and following them habitually) for placement of material on a page, including those covering the locations of the heading, title, margins, and indentions Analyzing topic sentences presented by the teacher for key words and to determine how they should be developed Supporting the topic sentence with follow-up sentences that contain relevant details, reasons, or examples Checking for complete sentences and end marks
UNIT II	Increasing skill in analyzing topic sentences Organizing the supporting material according to an appropriate pattern: chronological, spatial Using transition words and phrases Maintaining consistency of tense and person Checking spelling and capitalization
UNIT III	Expressing an attitude or observation in general terms in order to form a topic sentence Achieving balance through use of compound sentences with coordinate ideas Experimenting with use of original similes, metaphors, or symbols to make one's writing more vivid Checking punctuation of the compound sentence
UNIT IV	Selecting and limiting a subject for paragraph development Increasing skill in composing topic sentences Using a variety of sentence patterns in the supporting sentences Checking for divisions of words and grammatical errors before preparing a final draft

WRITING SKILLS

A10

Emphasis: Units I and II - single paragraph
Units III and IV - multi-paragraph themes

UNIT I	Reviewing the standards for written work established in the B10 semester (proper use of heading, title, margins, identifications) Reinforcing the concept of the topic sentence through analysis of examples presented by the teacher Checking for points covered in writing instruction throughout the semester Continuing experiences in methods of paragraph development: comparison and contrast Using a definite pattern of arrangement: order of importance or logical sequence Pointing up relationships and achieving more compact writing through appropriate subordination
UNIT II	Developing a paragraph through use of descriptive detail Arranging supporting material according to a definite pattern: spatial, order of importance Exploring appropriate diction and effective modification Using parallel structure for coordinate elements
UNIT III	Continuing experiences in methods of paragraph development: definition, cause and effect Formulating a thesis, or controlling idea, in the opening sentence of a two- or three-paragraph theme Relating the topic sentence of each paragraph to the thesis statement Planning a flexible working outline
UNIT IV	Continuing to relate the topic sentences to the thesis sentence in the short theme Providing effective transition between paragraphs of a multi-paragraph composition Varying the writing experiences through the preparation of a business letter, newspaper article, and review

DEVELOPMENTAL READING SKILLS

B10 - A10

WORD ATTACK (unlocking unfamiliar words)	Using context clues Identifying prefixes, roots, suffixes Dividing into syllables Using phonetic analysis where helpful
COMPREHENSION	Skimming to preview a lesson or chapter Finding the main idea; recognizing the topic of a paragraph, section, or chapter Finding details which support the main idea Seeing relationships among words, phrases, sentences, and paragraphs Understanding abstract ideas Understanding concepts related to time and temporal sequence Skimming to find particular pieces of information Determining precise, literal meanings from complex selections in which complicated sentence structure is used Observing transitional words Observing the effect of the context of time, place, and situation on an author's meaning Understanding reading matter which has unusual word order Detecting propaganda techniques
RATE (adjusting rate to purpose, type of material, and familiarity with subject matter)	Decreasing rate for close-packed, factual material and for unfamiliar poems Increasing rate for light fiction, for material in which knowledge of main idea is sufficient, and for material read for enjoyment only Eliminating habits which interfere with efficient reading, such as vocalization, sub-vocalization, pointing at words, unnecessary repetition
VOCABULARY BUILDING	Learning new words in context Learning multiple meanings of words Learning connotations as well as denotations of words Learning synonyms, antonyms, and homonyms Learning commonly used foreign words and phrases Learning idioms Choosing words appropriate to the situation Using dictionaries efficiently
SERVICE PARTS OF A BOOK	Using table of contents, index, glossary, bibliography, and footnotes

LITERATURE APPRECIATION SKILLS

B10 - A10

LITERATURE AS A MIRROR OF LIFE

Gaining insight into human behavior:
- Empathizing with persons of many types
- Meeting vicariously peoples from other environments and cultures
- Noting how persons cope with their problems
- Identifying traits helpful in crises
- Estimating influences of one person on another

Observing influences of environment on character:
- Successes and failures stemming from environmental conditions
- Strong characters which come from seemingly adverse environments
- Personal responsibility for behavior, regardless of circumstances

Understanding other times and places:
- Transporting oneself easily to earlier periods in United States history
- Recognizing differences between sections of the United States
- Discerning emotional aspects of other cultures, past and present

Evaluating conduct of real or fictional people on the basis of accepted standards

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LITERATURE AS ART

Understanding more consciously the unique qualities of the literary types:

Fiction (novel, short story, drama)
- Appreciating setting
- Analyzing people's motives and development
- Following development of plot
- Recognizing the theme
- Being aware of mood

Essays, articles, biographical materials
- Analyzing author's purpose, organization, personality, style

Poetry
- Understanding specific types, verse and stanza forms, figurative language, symbolism, implications, theme or central purpose, tone

Becoming more sensitive to style: satire, irony, figurative language, connotations of words

Broadening individual reading interests with regard to types of literature, subjects, and eras through a planned program of individual reading

SPEAKING SKILLS
B10 - A10

DELIVERY	Maintaining acceptable posture Achieving rapport with audience Enunciating distinctly Speaking with sufficient volume Employing standard pronunciation Employing level of usage appropriate to the occasion Using 3" x 5" note cards (in planned talk) Avoiding distracting mannerisms
THE CONTENT OF DISCUSSION	Preparing for discussion by being informed Defining terms Sticking to the subject Pursuing ideas until they are clarified Following through the implications of ideas Summarizing the discussion at intervals Participating without being either timid, at one extreme, or domineering, at the other Avoiding needless repetition of what others have already said Maintaining an atmosphere of discussion rather than of debate Disagreeing without being disagreeable
THE CONTENT OF A PLANNED TALK	Having a definite purpose and making it clear to the listeners Adapting the talk to the purpose Organizing on the basis of a clearly recognizable pattern Developing main ideas adequately Acknowledging sources of information Composing each talk according to a different pattern

LISTENING SKILLS

B10 - A10

LISTENING TO THE TEACHER	Watching the teacher Paying attention to directions and explanations Listening actively, not passively, by associating what one hears with what one already knows Concentrating Asking for clarification when necessary Resisting distractions Having materials ready to take notes
LISTENING DURING DISCUSSIONS	Remaining attentive until speaker finishes Respecting the speaker as a person Resisting the emotional effect of "loaded" words Being aware of one's own prejudices Recognizing and making allowances for the prejudices of other persons Keeping an open and receptive mind
LISTENING TO PLANNED TALKS OR PROGRAMS	Adapting one's listening to a purpose - Accurate listening to follow directions - Critical listening to weigh values - Appreciative listening for enjoyment - Creative listening to have the imagination stirred Recognizing the organizational plan of a speech - Adjusting one's note-taking system to this organizational plan - Focusing on the main idea - Recognizing which details support the main ideas Recognizing slanting and such mistakes in reasoning as hasty generalizations, unsupported assertions, begging the question (the speaker's assuming to be true what he wishes to prove), distortion or suppression, shifting to a side issue, and prejudice Exploiting fully the speed differential between thought and speech - Anticipating each of the speaker's points - Identifying techniques used by the speaker - Selecting important details for retention - Being aware of emotional appeals, slanting, "loaded" words - Relating what is said to oneself, one's interests, one's previous information - Seeing the ramifications and implications of what is being said - Synthesizing the speaker's points as he proceeds

LANGUAGE SKILLS - B10

RHETORIC The Paragraph	Selecting and limiting the subject Formulating a topic sentence Selecting supporting material (facts, reasons, details, illustrations) Developing the paragraph by various methods: giving reasons, citing examples, defining, comparing, contrasting; using various patterns of arrangement, such as chronological, special, logical, relative importance Maintaining unity, coherence, emphasis: using transition words; maintaining consistency of tense, person, viewpoint, tone Revising and checking for errors
The Sentence	Writing complete sentences: avoiding fragments and run-ons Varying the pattern of simple sentence for clarity and emphasis through placement of modifiers and use of appositives Clarifying coordination and subordination of ideas within the sentence Making clear the reference of which, this, they, you
USAGE	Maintaining agreement: subject-verb, pronoun-antecedent Making clear the reference of pronouns Using accepted case of pronouns; pronouns in elliptical clauses Using comparatives and superlatives of adjectives and adverbs
CONVENTIONS	Using comma: Independent elements, such as dates, addresses, direct address, yes, no, oh Interrupting elements, such as appositives and parenthetical expressions Series Elements out of their usual positions Compound sentences Using semicolons, colons, apostrophes, quotation marks Capitalization Spelling, including possessives, plurals, contractions, the rules about ie-ei and silent e, to-two-too, there-they're-their, its-it's, your-you're
GRAMMAR needed to teach the sentence, usage, and conventions	Recognizing the functions of parts of sentences (subject, verb, complements, modifiers) Discriminating among complete sentences, fragments, run-ons Case, number, person, and gender of pronouns as they affect usage Differentiating between the compound elements of a simple sentence and the compound sentence, with special reference to punctuation Apposition and prepositional phrases
WORD STUDY	Using common roots, prefixes, and suffixes in word building Syllabicating, accenting, understanding diacritical marks Learning pronunciation, meaning, use of words from reading matter Using specific words rather than general words Using dictionary

LANGUAGE SKILLS - A10

Continuing experiences in paragraph writing, using more challenging patterns Placing topic sentences in positions other than first Reinforcing skills of development and arrangement Formulating a thesis sentence for a two- or three-paragraph theme Planning a flexible working outline Introducing, developing, clinching the central idea Developing the central idea logically and adequately Maintaining unity, coherence, emphasis Effecting transitions between sentences and between paragraphs Using effective diction Revising and checking for errors	RHETORIC The Short Theme
Using, with increasing sophistication, dependent clauses, verbal phrases, appositives Placing some subordinate elements first for variety, clarity, transition, or emphasis Using parallel structure for coordinate elements	The Sentence
Using proper sequence of tenses Using subjunctive (residual forms) Placing modifiers properly Differentiating between adverb and predicate adjective Avoiding dangling participles and split infinitives Using correctly may-can, shall-will, teach-learn, let-leave, sit-set, lie-lay, rise-raise, bring-take	USAGE
Spelling words commonly used by high school students; applying rules regarding doubling consonants, prefixes, suffixes Spelling of words needed by individual students Punctuating verbals and subordinate clauses Capitalizing	CONVENTIONS
Recognizing and using standard forms of: Tense, voice, action, mood, and principal parts of verbs Auxiliary verbs Verbals: gerunds, infinitives, participles Identifying kinds of clauses Increasing specificity by use of modifiers	GRAMMAR needed to teach the sentence, usage, and conventions
Understanding synonyms, antonyms, and shades of meaning Improving diction; using exact, appropriate language Learning and using roots, prefixes, and suffixes Understanding cross references Knowing multiple meanings of a word	WORD STUDY

INFORMATION-GATHERING SKILLS

B10 - A10

USING LIBRARY FACILITIES	Using card catalog Using Readers' Guide Using index to encyclopedias Using an unabridged dictionary to check meaning, spelling, pronunciation, part of speech, derivation, usage level Finding answers to questions that require use of a variety of reference books, such as: Who's Who in America Who's Who World Almanac American Year Book Statesman's Year-Book Dictionary of American Biography Dictionary of American History Bartlett's Familiar Quotations Roget's Thesaurus of English Words and Phrases Granger's Index to Poetry and Recitations
INTERVIEWING RESOURCE PERSONS	Preparing for the interview - Arrange appointment in advance - Gather background information on the topic - Gather information on the person to be interviewed - Prepare questions in advance Conducting the interview - Behave courteously - Look and sound interested - Ask specific, clearly worded questions - Encourage the person to talk, but avoid cross-examining him

UNIT OUTLINES

UNIT I - B10

UNIFYING CONCEPT: Perceiving Some of Life's Problems

IN-COMMON READING: Mainly Short Stories

UNIT I - B10

UNIFYING CONCEPT: Perceiving Some of Life's Problems

IN-COMMON READING: Mainly Short Stories

A. QUESTIONS TO GUIDE READING, WRITING, AND SPEAKING

*1. Who is the hero in the story? Who is the villain? Did anyone except the villain make mistakes? Did anyone change his way of thinking or acting? What caused this change to take place?

2. Describe the character of a person in the story, supporting your characterization by citing several of the following: what the person does, what he says or thinks, what others say about him, how others react toward him, what the author says about him. How does the main character's personality change because of the problem or because of its solution? How does his personality affect the solution?

**3. In what ways are the personalities of persons changed by experiences which they undergo? (Consider persons you have known as well as public figures about whom you have read.)

*4. Where did the story take place? Could it have happened in Los Angeles? State your reasons.

5. Is the setting important? Would the same events have occurred in a different setting?

**6. How does setting affect events in a short story and in real life?

*7. What happens in the story to cause trouble for people? Do you know real persons who have had the same kind of trouble? If so, what did they do about it?

8. How does the problem in the story arise? Is it caused by a character flaw or weakness or by purely outside circumstances?

9. What is the author's theme (message, lesson, moral, **comment on life, or **philosophical slant)?

**10. In what ways do persons in the story (and in real life) create their own problems?

11. Is there a dominant mood? If so, describe it. Does the mood change during the story? **What does the mood contribute to the story?

---

*For slow learners
**For advanced students

B. SUGGESTIONS FOR MOTIVATING

1. The teacher describes a situation like the one in the short story which the class members will read and asks students to (a) tell how they would have acted in a similar situation, (b) make a judgment about the right thing to do under the circumstances, (c) recount real-life situations like the one in the story, or (d) infer what will happen next. Then the teacher suggests that, as they read, students compare the unfolding of the story with the remarks made during the discussion.

2. Before students read the story, the teacher presents and explains a question (or questions) that will be used after the reading to direct discussion and suggests that students prepare themselves to take part in the discussion.

C. READING

1. Objectives to emphasize

   a. Developmental reading skills
      - Improving vocabulary by learning synonyms and distinguishing fine shades of meaning
      - Finding the main idea of a selection; recognizing the topic of a paragraph, section, or chapter
      - Learning how the context of time, place, and situation can affect an author's meaning
      - Increasing reading rate for light fiction

   b. Literature appreciation skills
      - Empathizing with characters of many types
      - Observing ways in which persons cope with their problems
      - Identifying the traits that seem most helpful in crises
      - Understanding more consciously the unique qualities of the short story
      - Becoming aware of connotations of words
      - *Knowing what happens in the story

2. Instructional procedures

   a. Short stories are almost always read silently. Sometimes the teacher or student reads aloud a passage which illustrates a point, shows the theme, describes the setting, or reveals character development. The teacher or the class should frequently challenge a student to support his opinion by reading a pertinent selection orally.

   b. In classes of slow learners, the teacher sometimes reads entire stories to the class since in this way poor readers may become acquainted with fine literature which they are unable to read themselves. The teacher sometimes presents a dramatic oral reading of the beginning of a story to motivate silent reading of the rest. For the most part, however, even in classes of slow learners, short stories are read silently.

   c. Sometimes students will be aided in reading for a purpose if the teacher (1) employs a motivating procedure like those listed above or (2) announces in advance questions for discussion like those listed above or titles for paragraphs like those listed below. Sometimes students should read without guidelines and then be asked to analyze and discuss later. Sometimes they should read for enjoyment only.

   d. The teacher tells students something of the author's purpose, and students, as they read, note whether or not the author is accomplishing his purpose. If he succeeds, they tell how. If he fails, they tell why.

---

*For slow learners

D. SPEAKING AND LISTENING

1. Speaking objectives to emphasize

   a. Preparing for the discussion by being well informed (knowing the story)
   b. Maintaining an atmosphere of discussion rather than of debate
   c. Avoiding needless repetition by following the discussion closely
   d. Disagreeing without being disagreeable
   *e. Exchanging ideas without arguing
   f. Learning and making use of selected language skills, based on needs of the class (See Language Skills Chart, page 10.)

2. Listening objectives to emphasize

   *a. Waiting to hear a person out
   b. Asking for explanations when necessary

3. Instructional procedures

   a. In-common reading experiences should be followed by discussion. In fact, one of the purposes of the reading assignment is to furnish in-common experience suitable for discussion. Reading matter that does not offer substantial ideas for discussion should be avoided for core reading and used as supplemental or voluntary reading.

   b. Before each discussion begins, the teacher presents at least one speaking skill and one listening skill to be developed. (See box above.) Evaluation of discussion should include comments about both the ideas expressed and the speaking-listening skills employed.

   c. Discussion patterns vary and include whole-class and small-group discussions; teacher-led and student-led discussions; panel presentations to the class; imitations of TV program formats, such as Meet the Press or Open End.

   d. Speaking experiences may take forms other than discussion, such as dramatization; imaginary interview with author, publisher, or character in the story; You Are There presentation; reports on matters related to the literature being studied.

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*For slow learners

E. WRITING

1. Objectives to emphasize

   a. Reviewing the rules (and following them habitually) for placement of material on a page, including those concerning the locations of the heading, title, margins, and indentations
   b. Analyzing topic sentences presented by the teacher for key words and to determine how they should be developed
   c. Supporting the topic sentence with follow-up sentences that contain relevant details, reasons, or examples
   d. Assuring that complete sentences and end marks have been used
   e. Learning and making use of selected language skills based on needs of the class (See Language Skills Chart, page 10.)

2. Instructional procedures

   a. Sample titles for paragraphs

      *General Zaroff's Hobby
      The Message of "By the Waters of Babylon"
      *My Dream World ("Walter Mitty")
      Adolescent Foibles ("The Hat" "The Slip-Over Sweater")
      Far Out ("The Barnhouse Effect")
      Man Against Nature ("To Build a Fire," "Leiningen vs. the Ants")
      **Tremendous Trifles ("The Umbrella")

   b. Sample topic sentences for paragraphs

      Nancy's sense of security allowed her to appreciate Stephen.
      *An increase in confidence worked wonders in Henry's life.
      **The reader feels the eeriness of the haunted village because of certain details which the author used.
      Leiningen's actions showed that he lived by his motto.
      Stephenson describes the ants appropriately in battle terms.
      Walter Mitty's dreams are pathetically funny.
      Adults are sometimes inconsistent in their behavior toward young people. ("The Lumber Room")
      **The broken bicycle wheel became a symbol of the young boy's understanding of life.
      **"Johnny Pye and the Fool Killer" is an allegory of the average man's battle with destiny.
      The counterfeit bill had as much value for Henry as a real one.

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*For slow learners
**For advanced students

F. EVALUATION EXPERIENCES

Evaluation consists of seeking to determine how well objectives have been achieved. Therefore, in planning evaluation, teacher and students should examine the objectives listed for this unit in reading, speaking, listening, and writing. Evaluation devices may include essay-type tests, compositions, and objective tests, as well as observations of oral reports, oral reading, and discussion. Evaluation might include an appraisal of improvement in ability to:

1. Write a paragraph containing a topic sentence which is supported by relevant details, reasons, or examples.
2. Read prose with comprehension.
3. Read short stories with discernment.
4. Prepare for and take part in discussion.
5. Listen and ask pertinent questions.
6. Understand people and their reactions to problems.
7. Use effectively and correctly the language skills that were taught during the speaking and writing experiences of the unit.

UNIT II - B10

UNIFYING CONCEPT: **Evaluating the Experiences of Others**

IN-COMMON READING: **Mainly Biographical Material**

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UNIT II - B10

UNIFYING CONCEPT: Evaluating the Experience of Others

IN-COMMON READING: Mainly Biographical Material

A. QUESTIONS TO GUIDE READING, WRITING, AND SPEAKING

*1. Which of the persons you have read about would you like to have as friends? Which do you dislike? Which do you fear? Which would you trust? State reasons for your answers.

*2. What has the person done to make him worth reading about? What can you learn from the description of his life?

3. What handicaps, obstacles, or reverses did the person have to overcome? What difficulties are faced by persons whom you know, have read about, or have learned about on television programs?

4. What circumstances had the most effect on the person's life? In what ways was his life affected by his family or friends? In what ways can circumstances help to solve a problem or overcome an obstacle? In what ways can people help? In what ways have you (or someone whom you know) been helped by circumstances or by people?

5. Is the author fair and impartial? Does he present both strengths and weaknesses? What words or phrases can you find which show how the author felt about his subject? **Is the book characterized by adulation or even deification, or by debunking, muckraking, mudslinging? **Define these terms and present examples of their use.

6. How complete a view is provided of the subject and with what emphasis? Does the author present only the facts about the subject's public life, adventures, and major achievements? Or does he also tell about the subject's everyday life, human traits, and foibles? Give examples.

**7. Is the account genuine biography, containing facts only? Or does it contain facts plus the author's guesses at conversation, thoughts, and emotions? Or is it really a short story or novel in which fact and fiction are intermingled?

**8. Is the biography a work of art? The following considerations may help test the artistry: Are the characters brought to life? Is the action graphically narrated? Is the style accurate, vivid, original, smooth? Find words or phrases which show how the author felt about his subject. Find paragraphs in which the author shows ability to describe setting.

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*For slow learners
**For advanced students

**9. Does the biography sketch the world in which the subject lived? Is the setting realistic and supported by history, geography, or sociology?

B. SUGGESTIONS FOR MOTIVATING

*1. Teacher prepares a quiz in which students are asked to identify a number of famous persons in such areas as the following:

- sports and entertainment
- military
- general adventure
- science
- education
- the arts
- politics

2. Teacher leads a discussion of well-known contemporary persons who, in class members' opinions, are leading interesting lives. This discussion leads to another, in which students assess which well-known contemporary persons are making the greatest contributions to the welfare of the country or to civilization as a whole.

3. Teacher leads a discussion of selections of biography and autobiography which the class members have already read, jotting titles on the board. The students point out which books they liked or disliked and explain why. Then the teacher proceeds to a discussion of purposes and values of reading biography.

**4. Students discuss the life and character of a great man of the past, a contemporary public figure, someone currently in the news, a motion picture or television actor, or a prominent athlete. The discussion should focus on (a) how the person's character affected his career, (b) how circumstances affected career, (c) how circumstances affected character, and (d) how achievement and fame affected character.

**5. Several students report on "The Most Unforgettable Character I Have Known" either in real life, in literature, in a motion picture, or in a television drama. Class discussion then focuses on: (a) what makes the character memorable, (b) how circumstances molded the character, and (c) what constitutes a good life.

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*For slow learners
**For advanced students

C. READING

1. Objectives to emphasize

   a. Developmental reading skills
      - Improving vocabulary by learning in which situations various kinds of words are appropriately used
      - Skimming to preview a chapter, section, or lesson
      - Seeing relationships among words, phrases, sentences, and paragraphs
      - Relating supporting ideas to the main idea

   b. Literature appreciation skills
      - Identifying the author's purpose in relating an episode or a part of a person's life
      - Appreciating the setting
      - Understanding human motives
      - Learning the nature of greatness

2. Instructional procedures

   a. Teacher distributes suggested list of biographies and autobiographies, which are available in school library and are appropriate to the range of ability and interests of class members.

   b. Teacher and students draw up checklist for judging and evaluating biographies. The list is mimeographed and distributed to class members.

   c. Subgroups are formed within class according to types of biography being read: i.e., those reading about scientists, sports figures, political figures, etc. Reports may take the following forms:

      (1) Panel discussion regarding the field as described in books read by the group
      (2) Interview, with a group member in the role of the subject of the biography

   d. Teacher asks class member to note what seems to be fact and what seems to be fiction in a certain account.

   e. In an account that presents rich background material, teacher suggests that students read to find passages that are the most beautiful, dangerous, or strange.

**f. A student is asked to read another biography of the same person and to make a comparison of the two treatments.

**g. A student is asked to make a comparative study of an autobiography and a biography of the same subject.

*h. Students indicate their vocational choices, and teacher suggests to each individual a biography or autobiography which may be of special interest to him because of his interest in a similar field of work.

i. For practice in writing compactly, students write a summary sentence for each paragraph in an article.

j. Teacher points out which biographies of a particular person are considered to be authoritative and explains why.

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*For slow learners
**For advanced students

D. SPEAKING AND LISTENING

E.

1. **Speaking objectives to emphasize**

   a. Maintaining acceptable posture
   b. Using 3" x 5" notes in planned talks
   c. Learning a variety of ways to compose a talk
   d. Acknowledging sources of information
   e. Keeping on the subject
   f. Learning and making use of selected language skills, based on the needs of the class

2. **Listening objectives to emphasize**

   a. Listening actively by associating what one hears with what one already knows, or by synthesizing a new understanding
   b. Recognizing the organizational plan of an oral report

3. **Library objectives to emphasize**

   (These objectives are pertinent to reading and writing, as well as to speaking-listening.)

   a. Using the card catalog (three kinds of cards)
   b. Using biographical reference books or other reference books
   c. Acknowledging sources of information

4. **Instructional procedures**

   a. Students may participate in a panel discussion or forum on such topics as:
      People Who Have Contributed Most to Contemporary Society
      A Definition of Heroism (or Courage)
      What Makes a Biography "Great"? What Are the Great Biographies?

   b. Perhaps the study of biography is especially suitable for such television program formats as "To Tell the Truth," "What's My Line?" "Meet the Press," or "Open End." Slow learners may find the simple "Who Am I?" game less difficult to handle.

WRITING

1. Objectives to emphasize

   a. Increasing skill in analyzing topic sentences and in writing original topic sentences
   b. Organizing the supporting material according to an appropriate pattern and with proper emphasis
   c. Using transition words and phrases
   d. Maintaining consistency of tense and person
   e. Checking for spelling and capitalization
   f. Learning and making use of selected language skills, based on the needs of the class

2. Instructional procedures

   a. Sample titles for paragraphs

      The Person I Should Like to Be Like
      The Price of Achievement
      Qualities That Make a Hero
      Some Dangers of Antarctic Exploration
      The Courage of My Convictions
      The Meaning of Success
      The Changing Role of Women
      A Turning Point in Life
      The Difference Between Work and Recreation
      The Meaning of Professional Ethics

   b. Sample topic sentences for paragraphs

      If ______________ were to look back on his life, he would remember _________________ most vividly.
      Thor Heyerdahl and his crew risked death to prove an idea.
      Contrary to the opinion of previous generations, woman's place is not in the home.
      Achievement of some goals in life can cost men their fortunes (or their friends, or their health, or their lives).
      Moral courage is sometimes found in unexpected people under unexpected circumstances.
      Jade Snow successfully combined the best of two civilizations.
      Sonja's skating success was the product of good fortune and hard work.
      Jesse Stuart found some advantages in learning subjects with his students.

Johnny Gunther's final heroic walk down the church aisle repaid him for all his suffering.
Helen Kuo controlled the mischievous pupils by using her psychological insight.

F. EVALUATION EXPERIENCES

In planning the evaluation, the teacher and the students should examine the objectives listed for this unit in reading, speaking, listening, and writing. Evaluation devices may include essay-type tests, compositions, and objective tests, as well as observation of oral reading, oral reports, and discussion. Items to be evaluated might include improvement in ability to:

1. Write paragraphs in which the topic sentence is supported by relevant details.

2. Read prose with comprehension.

3. Read biography with discernment.

4. Participate in panels and forums.

5. Discern a speaker's pattern of organization.

6. Formulate questions which bring out a person's important character traits.

7. Analyze the character of a person; compare and contrast two persons; relate a person to the time and place in which he lived; or estimate the causes for a person's achievement.

*8. Select the most appropriate words from a list of words describing the subject of a biography.

*9. Match a list of events and achievements with a list of names.

*10. Demonstrate comprehension of a biography by

  - telling what a person did
  - presenting a simple description of a person's character
  - guessing what a person of the past would do if he were alive today
  - telling how the student would have acted if he were __________ (the subject of the biography)

11. Use effectively and correctly the language skills taught during the speaking and writing experiences of the unit.

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*For slow learners

UNIT III - B10

UNIFYING CONCEPT: Exploring Emotional Responses to Life

IN-COMMON READING: Mainly Narrative Poetry

UNIT III - B10

UNIFYING CONCEPT: Exploring Emotional Responses to Life

IN-COMMON READING: Mainly Narrative Poetry

A. QUESTIONS TO GUIDE READING, WRITING, AND SPEAKING

*1 What story is told in the poem?

*2. Is there a hero? What words provide you with an impression of him?

*3. Where does the story take place? With what words does the poet describe the place?

4. Who is "speaking" the poem? Which of the following describe the narrator: man, woman, young, old, child, angry, happy, kindly, enthusiastic, sensitive, observant, indignant, moralist, philosopher, rich, poor, city dweller, country dweller? Or is there no indication--a faceless abstraction? Support your answer by quoting from the poem.

5. What does the poem make you see, hear, taste, smell, feel?

6. To whom is the poet speaking?

7. Is the setting important? **How does the setting give tone to the poem?

8. What is the mood? Which words create the mood?

9. Is the central theme of the poem a rather commonplace incident? How does poetry change that incident to a special event?

10. Judging from the poem (or preferably from many poems), what kind of person do you think the poet is? **What is his philosophy of life? **What is his theory about writing poetry?

11. When you listen to the poem read aloud, does the sound have any effect on you? Does the music of the poem bring pleasure, apart from what the poem says? Does the rhythm (and cadence) add to the meaning, create a mood, show the character or personality of the speaker, or express the emotion of the speaker? Are there specific "sound effects"? Does a "sound effect" help you to hear what the speaker is hearing, add to the meaning of the words, or stir emotion or mood in the listener? Provide examples.

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*For slow learners
**For advanced students

**12. Was telling the story in poetry rather than prose an advantage? Would the story be as effective as a short story, a novel, or a drama? Does the poem tell the story more briefly than would be possible in one of these prose forms? State reasons for your opinions.

**13. Explain the symbolism in the poem, if any.

**14. Which of the following characteristics of poetry appear in the poem?

- a. Vivid sensory imagery
- b. Words carefully chosen for their connotations
- c. Figures of speech: simile and metaphor, allegory, hyperbole, understatement, irony, symbolism
- d. Tone, mood, atmosphere
- e. Musical language: rhythm, meter, cadence, rhyme, assonance, alliteration, onomatopoeia, pattern
- f. Compression
- g. Allusion

B. SUGGESTIONS FOR MOTIVATING

1. The teacher or an unusually able student presents a stirring oral reading of several poems which he expects that students in a particular class will like; or the teacher may play recordings of the readings. If possible, these poems should also be of the type which lead to discussion of topics which are of genuine interest to the students. To help destroy the stereotype of poetry as something only for girls and eggheads, it may be better, in most classes, to start with poems by such modern poets as Sandburg, Frost, or E. A. Robinson, who portray recognizable people and everyday situations.

*2. Teacher and students read orally a poem which has a strong rhythm, and students keep time either silently by nodding heads or by beating time quietly. For some poems and in some classes, the use of drums and other rhythm instruments may be desirable.

3. Students take part in a simplified choral reading of a suitable poem, the boys supplying the dark voices, the girls the light voices.

*4. Students silently read mimeographed copies of popular songs. Teacher leads the class in a discussion and analysis of these poems, and then attempts a transition to poetic material of a higher quality.

5. Students listen successively to recordings of popular narrative songs, western ballads, and famous ballads of the past. Teacher attempts transition to suitable narrative poems.

**For advanced students
*For slow learners

6. Students read humorous verse orally or silently, with little or no comment from either teacher or class.

7. Teacher helps students to distinguish between literal and figurative meanings of such slang expressions as Drop dead! and hit the ceiling. Then he prepares the class for an introduction to similar uses of figures of speech in poetry.

C. READING

1. Objectives to emphasize

   a. Developmental reading skills
      - Improving vocabulary by using word affixes to derive meaning
      - Decreasing reading rate for unfamiliar poetry
      - Understanding symbolic expressions (such as "the road not taken" or "gather ye rosebuds")
      - Distinguishing between qualitative and quantitative concepts
      - Understanding succinctly stated ideas

   b. Literature appreciation skills
      - Learning to unlock the meaning of a poem
      - Responding to expressions of emotion
      - Understanding succinctly stated ideas
      - Understanding poetry as an art form
        (1) Narrative types
        (2) Rhyme, rhythm, meter, stanza, forms
        (3) Figurative language
        (4) Implications
        (5) Symbolism

2. Instructional procedures

   a. It is necessary to fill the gaps in students' prior information, experience, taste, and attitudes.

   b. The teacher should be alert to the following difficulties in reading poetry: compact form, inverted word order, inferences, allusions, figurative language, imagery, abstract concepts.

   c. Students should read poems which there is a reasonable likelihood that they will enjoy.

   d. Analysis and learning about poetry should be aids to full understanding but should stop before destroying enjoyment.

   e. There should be much effective oral reading by the teacher and listening to recordings. Only students who read poetry well should be asked to read orally. Students should follow the text as they listen.

f. Students should discuss the content of poems and link such content to their real-life experiences.

g. The teacher should work with the class repeatedly in unlocking the meaning of various poems.

h. After a poem has been read with interruptions for analysis, questions, and explanation, it should be "put back together" by re-reading it without pauses.

i. Choral reading of suitable poems may deepen students' comprehension and heighten their responses.

j. In classes with students of above-average ability, and in those with students of average ability whose attitude is good, the study of metaphor is a fine transition between prose and poetry. Students may:

   (1) Analyze vivid expressions from various short stories which the class has read; discover how such expressions "work" and what their common characteristics are.

   "The night was an etching."
   "A thousand tense wires in the boy seemed to loosen."
   "He blossomed out on the baseball field."

   (2) Discover that they are comparisons: two apparently dissimilar elements have something in common.

   (3) Recall similar expressions from experience, advertising, slang, books.

   (4) Compare effectiveness of metaphoric and non-metaphoric language in various kinds of writing; rewrite metaphors in literal language. For example, try to rewrite:

   - The fog comes
     On little cat feet.
   - The leg of a triangle
   - The road was a ribbon of moonlight
   - The lady of my delight--a shepherdess of sheep
   - A buck leaped out and took the tide
     With jewels flowing past each side

   (5) Find metaphors in own writing, newspapers, textbooks, and a wide variety of other types of material.

   (6) Discover that metaphor pervades language and is an effective means of communication.

D. SPEAKING AND LISTENING

1. Speaking objectives to emphasize

   a. Enunciating clearly
   b. Reading with sufficient volume
   c. Pronouncing correctly
   d. Reading rhythmically but without "sing-song" adherence to rhythm or rhyme
   e. Participating in discussion without being timid or domineering

2. Listening objectives to emphasize

   a. Listening with concentration to difficult presentations
   b. Listening appreciatively for enjoyment
   c. Respecting participants during discussion
   d. Being aware of one's own prejudices and other people's

3. Instructional procedures

   a. The instructional procedures listed under READING also apply to speaking and listening since much of the reading is oral in the study of poetry, and there is need for much discussion and interpretation.

   b. The person reading the poem should enunciate very distinctly.

   c. As the poem is being read, the teacher may point out less-obvious poetic qualities, such as figures of speech, symbolic language, and alliteration.

   d. Even though a narrative poem is being read silently, the rhythmical passages should be read aloud.

E. WRITING

1. Objectives to emphasize

   a. Writing a topic sentence which expresses in general terms an attitude or observation
   b. Achieving balance through the use of compound sentences with coordinate ideas
   c. Experimenting with use of original similes, metaphors, or symbols to make one's writing more vivid
   d. Checking for punctuation of the compound sentence
   e. Learning and using selected language skills based on needs of the class

2. Instructional procedures

   a. Sample titles for paragraphs

The Symbolic Meaning of the Albatross ("Rime of the Ancient Mariner")
The Power of Love ("The Highwayman")
Stubbornness, A Common Human Failing ("Get Up and Bar the Door")
Ways I Can Be of Service to Mankind ("The Vision of Sir Launfal")
Thirst ("Rime of the Ancient Mariner")
Twenty Years Later ("The Listeners")

   b. Sample topic sentences for paragraphs

Love shows itself in many forms. ("The Highwayman," "The Glove and the Lion," "The Ancient Mariner")
We pay a price for everything we receive. ("Vision of Sir Launfal")
Coleridge's visual images give a feeling of mystery throughout "The Ancient Mariner."
No poem creates pictures of silence, thirst, and the moon so vividly as "The Ancient Mariner."
"The Vision of Sir Launfal" questions the value of some kinds of giving.
"Lord Randall" suggests important information that it does not specifically state.
Several characters in "Gareth and Lynette" fail to distinguish between appearances and reality.
Mark's formula for success was different from Arthur's. ("Gareth and Lynnette")
Three clues tell the audience the strange identity of Lowey Carter. ("Old Christmas Morning")
The relationship of the Traveler and the listeners may have several symbolic interpretations. ("The Listeners")

c. Writing poetry

Although it is unlikely that all students in a class will enjoy writing poetry or will profit from it, nearly always there are some who are eager to attempt it. Encouragement and an audience are often all they need--and the rest of the class will be fascinated to hear original poems produced by teen-agers. Compulsory versification is not recommended.

F. EVALUATION EXPERIENCES

In planning the evaluation, the teacher and the students should examine the objectives listed for this unit in reading, speaking, listening, and writing. Evaluation devices may include essay-type tests, compositions, and objective tests, as well as observation of oral reading, oral reports, and discussion. Items to be evaluated might include improvement in ability to:

1. Write a topic sentence which expresses an observation or attitude in general terms, and support this topic sentence by the rest of the paragraph.
2. Read orally both poetry and prose with clear enunciation and correct pronunciation; attempt rhythmic, but not sing-song, oral reading of poetry.
3. Unlock the meaning of a poem by understanding succinctly stated ideas and responding to expressions of emotion.
4. Listen for both meaning and music when a poem is read orally.
5. Learn about human character and emotions through the more subtle language effects used in poetry; respond to connotations of language.
6. Take an objective test regarding the new terms learned in the study of poetry.
7. Identify in a poem some of the elements studied during the unit; e.g., metaphor, simile, verse form, stanza form, alliteration.
8. Write prose "translation" of a short poem.
9. Use effectively and correctly the language skills taught during the speaking and writing experiences of the unit.

UNIT IV - B10

UNIFYING CONCEPT: Focusing on Characters in Conflict

IN-COMMON READING: Mainly Plays

UNIT IV - B10

UNIFYING CONCEPT: Focusing on Characters in Conflict

IN-COMMON READING: Mainly Plays (either one full-length or several short plays)

A. QUESTIONS TO GUIDE READING, WRITING, AND SPEAKING

1. Dramatic form: What is the principal difference between plays and other types of literature? What are some of the conventions that reader and audience must accept in order to enjoy a play? What are some of the ways in which these conventions are established? Does the author tell much or little with stage directions? What are some of the understandings gained from the stage directions? Is the dialogue prosaic or poetic? Does the writer use a definite verse form? **Identify the exciting force and the climax in the play. Does the author provide the director and actor with much or little help governing movement and action? Is the help direct through stage directions or indirect through the dialogue? Is the play a tragedy, comedy, or something else? **Is the division of the play into acts and scenes required by conventions, by the structure of the play, or by both? **What information about previous action or the main characters is conveyed in the first few scenes to help the audience understand the rest of the play?

2. Setting: What is the setting for this play? *Where does the action take place? *When does the action take place? *What period of time elapses during the course of the play? How do we find out about the setting? Does the author provide detailed or sketchy information about the setting? Is the setting of major importance in the understanding of the play? **Could the same story or plot be equally successful in a different setting? **Is the stage set of major importance in this play? Does the author provide detailed information describing the set?

3. Characterization: Are the characters in this play true to life? In what ways are they not true to life? How do we find out what kind of persons they are? *Identify the hero and the villain. Are these roles clearly shown in the play? **Can you identify character flaws which lead to unfortunate results? Does one character seem more stable than others? *Do any of the characters change during the course of the play? *Which ones? *How do they change? Why do they change?

4. Plot or story: *What is the principal conflict or problem in this play? Identify other conflicts. Are the conflicts between people, within individual people, or between people and conditions? Cite examples. **Do the events seem inevitable or do they seem to be affected by chance or accident? Provide examples. **Are the events caused by people, by conditions, or both? Provide examples.

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*For slow learners
**For advanced students

5. Mood: Has the author established a definite mood, such as gaiety, suspense, solemnity, mystery? Is the mood of major importance in this play? **By what means has the author created the mood?

6. Purpose: Does the author have a serious purpose as well as a desire to entertain? What do you think this purpose is? Does the play have a theme? What is it? **Is the theme of universal value? **Is the treatment of the theme fresh and impressive or stale and dull?

7. In General: **Are any of the elements of form or content notably successful or notably inappropriate in this play? Cite examples.

SUGGESTIONS FOR MOTIVATING

1. The teacher describes a situation similar to the one in the play which the class members will read and asks students to (a) tell how they would have acted in a similar situation, (b) make a judgment about the right thing to do under the circumstances, (c) recount real-life situations like the one in the story, or (d) infer what will happen next. Then the teacher suggests that, as they read, students compare the unfolding of the story with the remarks made during the discussion.

2. Before students read the play, the teacher presents and explains a question (or questions) that will be used after the reading to direct discussion; and suggests that students prepare themselves to take part in the discussion.

3. Students view a film or hear a recording of a part of a play which the class will read. Discussion then takes place as in suggestion 1., above. (Use of this suggestion depends on the availability of the film at the right time; it also requires skillful introduction by the teacher to compensate for any faults in the cutting of the film.)

**4. The teacher points out to the class the elements peculiar to drama as a literary form, emphasizing the fact that the reading is sure to be less rewarding than is desirable unless the reader is immediately and continuously conscious of the unique nature of the play as a type. This introduction might deal with dramatic conventions, stage directions, stage "business," stage sets, dramatic structure, division into acts and scenes, the reader's need to "see" and "hear." A far-fetched parallel may challenge able students: A discerning play-reader is like a musician who, when he looks at the score, can "hear" a new symphony which has never been performed.

5. The teacher may arrange for demonstrations or involve students in activities to acquaint them with such aspects of play production as acting techniques, voice, action, and stage "business."

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*For advanced students

C. READING

1. Objectives to emphasize

   a. Developmental reading skills
   - Improving vocabulary by learning idioms and special phrases (e.g., near at hand, under the sun)
   - Increasing reading rate when knowledge of the main idea is sufficient
   - Determining the author's purpose
   - Determining precise literal meaning in selections which are complex in content

   b. Literature appreciation skills
   - Estimating the influence of person upon person
   - Considering the problem of personal responsibility for behavior
   - Improving one's ability to evaluate the conduct of persons, fictional or real, according to accepted standards
   - Understanding more consciously the unique qualities of drama

2. Instructional procedures

   a. Orientation

The type of orientation needed to prepare students for the reading of a play depends upon the difficulty of the play and the maturity of the students. One or more of the following might improve receptivity.

The teacher:

(1) Helps the class to understand the time, or era, of the play in relation to the present.

(2) Locates on a map any places important to the play and discusses the locale and the historical, economic, and sociological context.

(3) Places on the chalkboard and explains key words that might be unfamiliar to the class.

(4) Reviews the list of characters, having each name pronounced distinctly.

(5) Points out illustrations in the text.

(6) Use appropriate audio-visual materials of various types--pictures, records, and films--either before, during, or after the reading to increase appreciation.

(7) Points out to the class the importance of reading stage directions.

b. Reading, seeing, hearing the play

The teacher:

(1) Reads plays orally or has capable students read.

(2) Lets class listen to recordings of plays or excerpts from them.

(3) Assigns or encourages listening to radio plays and watching television drama.

(4) Encourages observation of motion pictures with an understanding that the picture is one medium of dramatic expression.

(5) Uses models, pictures, and drawings to orient students to the stage.

(6) Conducts study of vocabulary peculiar to drama and the stage.

(7) Arranges for oral and written reports on staging devices, costuming, set design, sound, lighting, and other stage effects.

(8) Encourages actual visits to the theater to see plays.

(9) Arranges demonstrations of staging devices by stage crew.

(10) Arranges demonstrations or involves students in activities to acquaint them with such aspects of play production as acting techniques, voice, diction, and stage "business." (This activity may also be used for motivation, as suggested earlier.)

(11) Encourages memorization and recitation of lines and scenes.

(12) Assigns writing of criticism of plays or other dramatic performances.

(13) Reads aloud in class significant passages in a Shakespearean play, such as Julius Caesar. The teacher himself should do the reading initially. As the play proceeds, he should check student comprehension by discussion and composition, thus building understanding and appreciation day by day.

(14) Assigns for home reading plays more easily read, such as The Winslow Boy. Then students discuss in class. Sections can also be read aloud in class.

(15) In the case of Shakespeare, draws attention to the combination of poetry and prose and to as many of the poetic qualities as the class can appreciate.

D. SPEAKING AND LISTENING

1. Speaking objectives to emphasize

   a. Presenting ideas clearly
   b. Participating without being either timid or domineering
   c. Planning a talk in terms of the interests and the understanding of the audience
   *d. Reading aloud distinctly and audibly
   e. Reading aloud to express meaning

2. Listening objectives to emphasize

   a. Asking for clarification when necessary
   b. Listening critically to weigh values and judge dramatic qualities
   c. Respecting the speaker as a person

3. Instructional procedures

   a. The teacher and the class can help a speaker "pursue ideas" by asking pertinent questions. The teacher may wish to grant credit for good questioning.

   b. The class should agree upon a silent signal which warns a speaker that he is not audible; for example, placing open palms behind ears.

   c. Speakers should be encouraged to speak to the class, not to the teacher. The teacher may stand or sit at the rear of the room, thus becoming more nearly part of the class.

   d. After an individual report or a panel report, the entire class should have an opportunity to discuss the topic.

   e. Students should learn that successful oral reading of the lines of a play depends on understanding of the lines and of the character and on the personality of the speaker. This emphasis

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*For slow learners

on meaning is especially important when studying a play in an English class, where the major aim is understanding, not performance.

f. Students may be encouraged to make their readings expressive through management of rate of speaking and through proper pauses. Usually teachers should not expect skillful changes of voice quality, pitch, or volume; elaborate gestures or stage business; or other acting techniques.

g. When the teacher does the oral reading, he should break up his reading by making explanations, asking questions, permitting students to ask questions, and providing pauses for discussion.

E. WRITING

1. Objectives to emphasize

   a. Selecting and limiting a subject for paragraph development
   b. Increasing skill in composing topic sentences
   c. Using a variety of sentence patterns in the supporting sentences
   d. Assuring that words are divided properly and that the work is free of grammatical errors before preparing a final draft
   e. Learning and using selected language skills based on the needs of the class

2. Instructional procedures

   a. Sample titles of paragraphs:

      Brutus' Reason(s) for Joining the Conspiracy
      Marc Antony's Talents
      Oratorical Contrasts--Brutus vs. Antony
      Brutus' Three Errors in Judgment
      Guilty or Not Guilty? (*The Winslow Boy*)
      The Theme of *The Winslow Boy*
      Ronnie's Character

   b. Sample topic sentences:

      Cassius was a better judge of human nature than was Brutus.
      Portia was a very loyal wife.
      Julius Caesar has several themes.
      Each warning that Caesar received was more dramatic than the last.
      Brutus joined the conspiracy because of his mistaken idealism.
      The speeches of Brutus and Antony are sharply contrasted in their appeals to reason and emotion.
      Arthur deals with both his sons wisely and justly. (*The Winslow Boy*)
      It was ____________ of Arthur to sacrifice the future of the family for Ronnie's trial. (heroic, wise, unfair, foolish)
      Grace, by citing her losses, reveals what she values most in life.
      John and Kate are fundamentally different.

F. EVALUATION EXPERIENCES

In planning the evaluation, the teacher and the students should examine the objectives listed for this unit in reading, speaking, listening, and writing. Evaluation devices may include essay-type tests, compositions, and objective tests, as well as observation of oral reading, oral reports, and discussion. Items to be evaluated might include improvement in ability to:

1. Write paragraphs containing a variety of sentence patterns.
2. Develop paragraphs by arranging material in logical order or in order of relative importance.
3. Read plays with understanding of people's character traits and what they do on stage, as well as of the meaning of the lines they speak.
4. Take an essay test, demonstrating (a) understanding of plays studied and (b) ability to write well-developed paragraphs.
5. Understand some of the technical terms used in discussing plays or which are used by dramatists in stage directions.
6. Participate in group discussions, using audible, distinct speech.
7. Listen critically, asking pertinent questions when necessary.
8. Recite lines from Shakespeare with proper pronunciation, intelligent interpretation, and adequate oral punctuation.
9. Use effectively and correctly the language skills taught during the writing and speaking experiences of the unit.

UNIT I - A10

UNIFYING CONCEPT: Identifying Forces That Mold Character

IN-COMMON READING: Mainly the Novel or Novelette

UNIT I - A10

UNIFYING CONCEPT: Identifying Forces That Mold Character

IN-COMMON READING: Mainly the Novel or Novelette

A. QUESTIONS TO GUIDE READING, WRITING, AND SPEAKING

(Many of the questions suggested for the B10 Unit I regarding the short story are also applicable to the novel.)

1. Locale. (Locale is defined as time and place.) *What is the locale of this novel? Is it different from today? How? Is it similar in any way? How? **Is it difficult to understand or identify with? **If so, why?

2. Character. *Who are the main characters? What is each one like *at the beginning; in crisis; and *at the end? Why is each main character the way he is? **What are the relationships of characters to each other?

3. Plot. *What is the main story? What are the subplots, if any? **How do the subplots tie in with the main story? What seemingly unrelated incidents later proved to be important? **In what other ways could the author have prepared the reader for later events? Which events foreshadow later developments? **Which events are climactic or critical? **What later problems are created by these events?

4. Theme. (Theme is defined as the main idea or ideas underlying the plot.) To identify the theme, the student should ask himself: What is the author's purpose other than to entertain? By examining choices made by the leading characters and the values which these choices reflect, the student can be led to formulate the theme of a work of fiction. For example, Sidney Carton's decision to substitute his own death for Charles Darnay's illustrates one of Dickens' themes: "Man's real nobility is in his willingness to sacrifice himself for others, not in his success in finding his own place in the world." **Does the theme relate to specific human relationships or to abstract ideas about moral or ethical values governing human behavior? *In what ways does the theme apply to you now? *In what ways may it apply to you in later years? In what ways does the theme apply to the society in which you live? In what ways may it apply to future generations?

5. Mood. What is the overall emotional atmosphere or mood of the entire novel? Does the mood change? If so, under what conditions? What

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*For slow learners
**For advanced students

contrasting moods, if any, are there? **How is the story affected by the mood or moods? **What is the effect on the reader?

6. Social or Historical Background. **What customs, traditions, or ways of living affect the events of the novel? What is the position of women? *How do children and adolescents behave and how are they treated? How do rich and poor people, upper-class and lower-class people, younger and older people, employers and employees behave toward one another? **What effect has the social class of the main characters upon the development of the story? **Which conflicts or misunderstandings, if any, are caused by diverse traditions or mores among the characters in the novel? What historical events are mentioned in the book? How are the lives of the characters affected by historical events?

7. Form and Style. *Who tells the story? (When a narrative in the third person is kept within the viewpoint of one of the characters, this question should be asked of advanced students only.) **How does the viewpoint affect the story? What is the time sequence of the story? For what reason has the author selected this time sequence? If there are chapter or section titles, are they used to provide clues or build suspense? **Should the author's attitude be described as realistic, glamorized, exaggerated, pessimistic, crusading, apologetic, or in some other way? **How does the author's use of language affect the story, the mood, or the theme? **If the author uses symbolism, what are the symbols, what do they stand for, and how important are they to the story, the mood, or the theme?

8. The Old Man and the Sea. *What do we know of the old man's situation and of his character? What is the relationship of the boy and the old man? *What is the attitude of the boy toward his parents? **Does the story tell us anything about the dignity of man and his indomitable spirit?

9. Silas Marner. What was Raveloe like? **Why does the author tell so much about the life in Raveloe when the reader is to be concerned with Silas' life, which is withdrawn from Raveloe? What examples of foreshadowing do we find in the early chapters of the book? What are some of the modern counterparts of the book--of Lantern Yard, Raveloe, Silas' miserly hoarding? Do we have people like Squire Cass today? If you look at Silas Marner as two stories with parallel and overlapping parts, how are the stories of Godfrey and Silas alike? How are they different? **What did each find?

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*For slow learners
**For advanced students

B. SUGGESTIONS FOR MOTIVATING

*1. The teacher may read the first few chapters to (or with) the class.

2. The teacher describes a situation like the one in the novel which the class will read and asks students to (a) tell how they would have acted in a similar situation, (b) make a judgment about the right thing to do under the circumstances, (c) recount real-life situations like the one in the story, or (d) infer what will happen next. Then the teacher suggests that, as they read, students compare the unfolding of the story with the remarks made during the discussion.

3. Before students read the novel, the teacher presents and explains a question (or questions) that will be used after the reading to direct discussion and suggests that students prepare themselves to take part in the discussion.

4. When teaching The Old Man and the Sea:

    a. Use the adventurous life of the author as motivation for beginning the story.

    b. Alert the class members to the fact that, in addition to being a good story, The Old Man and the Sea can be interpreted symbolically. Ask them to consider as they read the possible symbolism of the marlin, the sharks, the sea lions, DiMaggio, the people at the end of the story.

    c. Discuss the locale of the story. Point out any features of the locale that have influenced the narrative.

5. When teaching Silas Marner:

    a. Point out, without dwelling on the sensational or the sordid, that Silas Marner is an adult book, not a watered down "sweetness and light" novel; it deals with narcotics, alcoholism, secret marriage, epilepsy, and the effect that these problems have upon people and society.

    b. Prepare the class for the setting and mood of the novel by reading the first chapter or two to them, pointing out the diversity of religious groups in Silas' day and the importance of his trade as a weaver in the England of his time.

    c. Introduce the class to the social strata of Silas' day and the traditions of inheritance and responsibility among the sons of

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*For the slow learner

the aristocracy so that the students understand the conflict between Godfrey and Dunstan and the social gulf between Silas and the Casses.

d. Provide the class with some idea of the importance of the novel in George Eliot's day as a popular source of entertainment, comparable to our television programs, motion pictures, and theatre productions.

e. Stress Eliot's belief in responsibility of action and the effect of one's actions on others so that the students will be aware of cause and effect in the novel.

C. READING

1. Objectives to emphasize

a. Developmental reading
- Improving vocabulary by learning multiple meanings of words
- Recognizing connotations as well as denotations of words
- Increasing reading rate for light fiction
- Understanding concepts related to time and historic sequence
- Seeing relationship among seemingly unrelated ideas

b. Literature appreciation skills
- Understanding the unique qualities of the novel or novelette
- Analyzing the characters: their motives and development
- Appreciating the setting
- Following the development of the plot
- Learning to be sensitive to an author's use of language, such as irony and figures of speech

2. Instructional procedures

The manner in which the teacher conducts the daily discussions of the novel being read, the home-reading assignments, and the oral reading in class of selected passages determines the success of the reading experience for the student. The student should enjoy the story. But the extent of his enjoyment will depend greatly upon the skill with which he reads and the depth of his interpretation. Outcomes of his experience should be not only the pleasures of the moment but also increased power in all of the reading skills and objectives listed in the opening pages of the guide.

a. Some teachers prepare vocabulary lists in advance for the first few chapters so that students will be familiar with the difficult keywords before they appear. Students can take over the responsibility of identifying and defining new words which appear in later chapters.

b. The teacher should stress in any one chapter those understandings and appreciations that will make the next chapter more meaningful.

c. Howard Pease's advice to one of his readers should be considered. (Adventures in Appreciation, Olympic Edition, pp. 393-399). His points are:

(1) Find the theme of a story and be able to express it in your own words, the fewer the better.

(2) Be alert; look for symbols; and, if there are some, decide what they stand for.

(3) Identify the human values presented by the author and label them as either spiritual or material values; then, according to your own way of thinking, rate them as to their importance.

(4) Ponder over these under-the-surface elements, and ask yourself how they apply to you personally.

d. Possible divisions of The Old Man and the Sea for home-reading assignments and class discussion are:

pp. 1-30 - The old man and the boy
32-45 - The old man and the sea
45-104 - The fight
105-110 - The "slave work"
111-131 - The sharks
131-140 - The return home

D. SPEAKING AND LISTENING

1. Speaking objectives to emphasize

a. Preparing for the discussion by being informed
b. Maintaining an atmosphere of discussion rather than of debate
c. Learning to summarize the progress of the discussion
d. Learning and using selected language skills based on the needs of the class

2. Listening objectives to emphasize

a. Paying attention to explanations
b. Resisting distractions
c. Being aware of one's own prejudices
d. Maintaining an open and receptive mind

3. Instructional procedures

The teacher may help students to practice various roles in discussion by direct instruction before a discussion, by listing standards on a chart visible during discussion, and by calling for various types of participation at intervals during discussion. Suggested listing of roles for participants:

Ask a question.
Volunteer an answer to a question.
Offer additional information
Clarify a point made by another.
Ask a speaker to clarify or expand a point which he has just made.
Comment on a point just made.
Suggest a new subtopic for discussion.
Suggest a compromise when other participants disagree.
Ask for a summary.
Summarize.

E. WRITING

1. Objectives to emphasize

   a. Reviewing the standards for written work established in the B10 semester, including the correct placement of the heading, titles, margins, indentions
   b. Reinforcing the concept of the topic sentence through analysis of examples provided by the teacher
   c. Proofreading for points covered in writing instruction throughout the semester
   d. Continuing experiences in methods of paragraph development: comparison and contrast
   e. Using a definite pattern of arrangement: order of importance or logical sequence
   f. Pointing up relationships and achieving more compact writing through use of appropriate subordination
   g. Learning and using selected language skills based on needs of the class

2. Instructional procedures

   a. Sample titles for paragraphs

The Old Man's Shack (The Old Man and the Sea)
How the Boy Helped the Man
Why the Boy Helped the Man
The Big Fish--A Symbol
The Meaning of "Bourgeois" (A Tale of Two Cities)
Justice Then and Now
A Word Portrait (Cruncher, Carton, Manette, Madame Defarge, a real person you know)
The Real Gift (Les Miserables)
Poverty Then and Now
Is Mutiny Ever Justified? (Mutiny on the Bounty)
Bligh, a Portrait in Light and Shadow
The Influences That Brought Silas Back to Normal Life
George Eliot's Philosophy as Revealed in Silas Marner
Recreation in the Days of Marner
Why Effie Chose Silas

b. *Sample topic sentences for paragraphs*

Hemingway must know the sea very well. (*The Old Man and the Sea*)
The old man should not have gone out so far to catch the fish.
Sometimes the old man saw the fish as a brother, sometimes as an enemy.
According to Hemingway, the old man and the fish "might mean many things."
Several events were responsible for Silas' becoming a recluse. (*Silas Marner*)
Squire Cass was not an ideal father.
Wrongdoing contains the germ of its own punishment.
Everyone has a responsibility toward society.
Dickens creates a single, vivid impression of Madame Defarge. (*A Tale of Two Cities*)
Several chapter headings illustrate effective use of irony.
Men often rise above their weaknesses.
Hugo's attitude toward the outcasts of society is soon apparent in *Les Miserables*.
Merciful deeds may have unexpected effects, both in fiction and in real life.
An understanding of the river folk's philosophy of life casts light on events in China today. (*A Single Pebble*)
Old Pebble was a moral giant.

E. EVALUATION EXPERIENCES

In planning the evaluation, the teacher and the students should examine the objectives listed for this unit in reading, writing, speaking, and listening. Evaluation devices may include essay-type tests, compositions, and objective tests, as well as observation of oral reading, oral reports, and discussion. Items to be evaluated might include improvement in ability to:

1. Write an effective topic sentence and then develop the paragraph through comparison and contrast.
2. Show understanding of the nature of the novel by writing a comparison of a novel read and discussed by the whole class and one read outside of class.
3. Contribute to discussion in a variety of ways.
4. Write essay-type test answers which show understanding of the material read and of the topics discussed.
5. Take short-answer tests which measure information learned during the unit.
6. Understand and use new vocabulary; use words previously learned more accurately.
7. Use effectively and correctly the language skills taught during the speaking and writing experiences of the unit.

UNIT II - A10

UNIFYING CONCEPT: Extending Imaginative Insight

IN-COMMON READING: Mainly Lyric Poetry

UNIT II - A10

UNIFYING CONCEPT: Extending Imaginative Insight

IN-COMMON READING: Mainly Lyric Poetry

A. QUESTIONS TO GUIDE READING, WRITING, AND SPEAKING

1. Does the title of the poem provide some clues as to its content?

*2. Who is the speaker in the poem? (The speaker is not necessarily the poet.)

3. To whom does he seem to be speaking? (The speaker does not always address the general reader. He may be speaking to a particular person or group, or even to himself.)

*4. What is the setting for the poem? Point out the words and phrases that establish time of day, time of year, historical period. Point out the words and phrases that indicate the specific place, area, nation.

*5. What action takes place in the poem? Or what occasion does the poem describe?

6. How does the speaker feel about this action or occasion? Point out the words or phrases that suggest his feelings or his mood.

7. How do you, the reader, feel about the action or occasion? **What words or phrases caused you to react as you do?

8. Does the particular situation (speaker, time, place, action) in the poem suggest other similar situations to the reader? **Does the situation seem to suggest a general idea or attitude about man, society, nature, or other subjects? **What symbolism, if any, helps the poet to express such general ideas?

9. What words, phrases, or lines produce particularly vivid mental pictures or other sense impressions for the reader? **How do these pictures or impressions support the purpose of the poem?

*10. Does the reader detect recurrent sounds in the poem? How do these sounds contribute to the central idea of the poem?

11. Is there a recurrent rhythm in the poem? Read some lines to identify the rhythm. Does the rhythm contribute to the mood of the poem? In what way does it contribute?

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*For slow learners
**For advanced students

**12. After the students have had some experience in discussing specific examples of the elements of poetry, the teacher should introduce them to some of the technical terms used to identify these elements. Taking into consideration the ability level of the class, the teacher might help students to recognize and appreciate the use of:

a. image
b. simile and metaphor
c. personification
d. allegory
e. hyperbole
f. irony
g. symbol
h. tone and mood
i. rhythm, meter, cadence
j. apostrophe

**13. The teacher may ask class members to try to re-write the poem in natural-sounding prose. What has been lost by this change of language?

B. SUGGESTIONS FOR MOTIVATING

1. The teacher may begin by emphasizing what poetry has to say to the student. Students may be asked to compare a poem with a passage from the novel studied in Unit I, a well-known short story, or an essay (if Unit III has preceded the study of poetry), discussing how a similar theme, incident, or character has been developed in different forms.

2. Students may be led to discover the song-like qualities of lyric poetry if the teacher plays recordings of poems which were created to be sung (or which have been subsequently set to music) while the students read the lines. In some classes, the teacher may wish to have the students sing. Some examples of suitable songs are: "Drink to Me Only With Thine Eyes," "Who Is Sylvia?," "Hark, Hark, the Lark," "Auld Lang Syne," "Flow Gently, Sweet Afton."

3. Most of the SUGGESTIONS FOR MOTIVATING listed for narrative poetry, B10 Unit III, may be used to introduce lyric poetry as well. See page 33.

**For advanced students

C. READING

1. Objectives to emphasize

   a. Developmental reading skills
      - Improving vocabulary by understanding figurative language
      - Understanding sentences with unusual word order
      - Understanding meanings expressed in complicated sentence structure
      - Decreasing reading rate for first readings of a poem

   b. Literature appreciation skills
      - Understanding more consciously the unique qualities of lyric poetry
      - Analyzing poetry in regard to

        Specific type
        Verse and stanza form
        Figurative language
        Implications
        Symbolism
        Theme or central purpose

      - Becoming more sensitive to an author's intent in the use of language, such as in the use of irony and connotations of words

2. Instructional procedures

   Since each lyric poem has a life and form of its own, it is not easy to generalize a teaching approach for the type. That approach is best which helps to dissipate the feelings of suspicion, frustration, and remoteness that have prevented many students from enjoying poetry. Observations like the following have helped some students. Perhaps they will suggest other techniques to the teacher.

   a. A lyric poem usually is built around some object or experience in the tangible, concrete world. Read the poem silently to find what the real-life object or situation is.

   b. The concrete, or sensual, experience often inspires the poet to come to a philosophical conclusion, to offer a bit of advice, or to express an emotion like awe or admiration. Can you find a statement of this kind in the poem?

   c. Does this poem provide us with some idea of what its author considers to be important in life?

d. Do not expect too much from a poem. A few lovely images and a worth-while thought justify its existence.

e. Free verse is poetry even though it has no rhyme and no regular meter. The reason is that the essential elements of poetry are the images (word pictures), the symbols, the figures of speech, and the compact wording and the rhythm (which may be irregular). A poem may be read to discover examples of these elements, preferably one at a time.

Some of the Instructional procedures listed for narrative poetry, B10 Unit III, are suitable for teaching lyric poetry as well. See page 34.

D. SPEAKING AND LISTENING

1. Speaking objectives to emphasize

   a. Enunciating distinctly
   b. Pronouncing correctly
   c. Reading poetry orally with attention to both meaning and music
   d. Pursuing ideas until they are clarified
   e. Explicating implications

2. Listening objectives to emphasize

   a. Listening actively, not passively, by associating what one hears with what one already knows
   b. Maintaining an open and receptive mind
   c. Listening appreciatively for enjoyment
   d. Listening creatively to stimulate the imagination

3. Instructional procedures

   a. Reading the poems aloud:

   The teacher should

   - Encourage slow, thoughtful reading, generally.
   - Encourage attention to punctuation, particularly colons and dashes, which introduce examples or summarize what has gone before.
   - Explain run-on lines.
   - Draw attention to alliteration and onomatopoetic words.
   - Read for the students occasionally.
   - After a poem has been analyzed, have it re-read without interruption.

   b. Listening to recordings, including albums that correspond with selections in the anthology:

   - If students follow the text while they listen, they will not miss key words.
   - Poets reading their own poems may provide clues as to their intended meaning.

c. Conducting class discussion:

The teacher should

- Follow through with the questions used to introduce the reading.
- Ask students to find examples of words that are meant to have a double meaning.
- Ask students to explicate specific passages. Two examples are:

"And all I ask is a merry yarn from a laughing fellow
rover,
And quiet sleep and a sweet dream when the long trick's
over."

from "Sea Fever," Masefield.

"Two roads diverged in a wood, and I--
I took the one less traveled by,
And that has made all the difference."

from "The Road Not Taken," Frost.

E. WRITING

1. **Objectives to emphasize**

   a. Developing a paragraph through use of descriptive detail
   b. Arranging supporting material according to a definite pattern: spatial or order of importance
   c. Using appropriate diction and effective modification
   d. Using parallel structure for coordinate elements
   e. Learning and making use of selected language skills based on class needs

2. Instructional procedures

   a. Sample titles for paragraphs:

      A Cruel Universe ("The Rubiayat of Omar Khayyam")
      An Unconquerable Spirit ("I Am Rafferty")
      We Laughed at Him (Dickinson's "Much Madness")
      My Town (Stuart's "Kentucky Is My Land," Cowley's "Long Voyage," and Cather's "Going Home")

   b. Sample topic sentences:

      Several important decisions must be made in life. (Frost's "The Road Not Taken")
      Beauty may be found in everyday surroundings. (Truesdale's "Barter")
      Worth-while things can be accomplished with limited equipment (or means). (Sill's "Opportunity")
      Some of my fondest memories are associated with my home town (or state). (Stuart's "Kentucky Is My Land")
      The tone of "Afternoon on a Hill" is a balance between elation and restraint. (Millay's "Afternoon on a Hill")
      "The Thawing Wind" builds a single idea, the human need for renewal of spirit. (Frost's "The Thawing Wind")
      The snowman and the boy have a mysterious concern for each other. (Wilbur's "Boy at the Window")
      The title "Crystal Moment" hints at the meaning of the poem. (Coffin's "Crystal Moment")
      The mood of "Crystal Moment" is intensified by the words describing the stag. (Coffin's "Crystal Moment")
      "To a Snowflake" uses images particularly appropriate for the subject. (Thompson's "To a Snowflake")
      The poem "in Just" creates a fresh viewpoint of the coming of early spring. (cumming's "in Just")
      Through imagery, "in Just" reveals some of the most important aspects of childhood. (cumming's "in Just")

The spacing of words in "in Just," although novel in appearance, has a purpose. (cumming's "in Just")
"Four Preludes" presents two divergent points of view. (Sandburg's "Four Preludes on Playthings of the Wind")
The central idea in "There Is a Tide" may be applied to the fortunes of ________________ (Brutus, Cassius, Antony). (Nathan's "There Is a Tide")
Escaping from the city, we often feel the impact of nature more acutely. (Various nature poems)

c. Other writing experiences:

Prose "translation" of a short poem
Precis of a short poem or of a section of a longer poem
Experiment with a verse form

F. EVALUATION EXPERIENCES

In planning the evaluation, the teacher and the students should examine the objectives listed for this unit in reading, speaking, listening, and writing. Evaluation devices may include essay-type tests; compositions; and observation of oral reports, oral reading, and discussion. Items to be evaluated may include improvement in ability to:

1. Develop a composition through use of descriptive detail, arranged according to a definite pattern, such as spatial or order of importance.
2. Use appropriate language, effective modifiers, and parallel structure for coordinate elements.
3. Understand the meanings of the poems read.
4. Explicate the implications of poems.
5. Read poems orally with attention to both meaning and sound.
6. Identify some of the technical poetic devices, and learn some of the terminology used in the writing and study of this form of literature.
7. Listen attentively to take part in discussion.
8. Participate in discussion, supporting statements by quoting from the poems read.
9. Write verse (not expected of all students).
10. Apply famous lines of poetry to appropriate situations in literature and everyday life.
11. Use effectively and correctly the language skills taught during the speaking and writing experiences of the unit.

UNIT III - A10

UNIFYING CONCEPT: Investigating the World of Thought

IN-COMMON READING: Mainly Essays, Articles, Editorials

A. QUESTIONS TO GUIDE READING, WRITING, AND SPEAKING

1. Questions related to content

a. What is the author's purpose, or thesis, as it is expressed in the introduction or conclusion?

b. Trace the logical development of the thesis. Does the author proceed according to a chronological, a spatial, or a logical plan? Does the author move from a concrete illustration or object to an abstract idea? To what extent is symbolism used?

c. What bias, if any, does the author have toward the subject? How can this bias be accounted for?

d. What propaganda devices, if any, does the author use?

e. What evidence of slanting, if any, is apparent in the essay (or article or editorial)?

f. Point out any of the following errors in reasoning in the essay:

(1) Hasty generalizations
(2) Unsupported assertions
(3) Begging the question
(4) Distortion or suppression
(5) Prejudice
(6) The stereotype
(7) The "either-or" fallacy

*g. For slower learners:

(1) What event does the author tell about in this article?
(2) Why did the author want to write such an article?
(3) What did the article tell you that you didn't know before?
(4) Did the author (of an editorial) convince you? Why or why not?

*h. After the content has been recalled thoroughly through the use of questions and answers, some of the more general or abstract questions may be used with slower learners.

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*For slow learners

2. Questions related to form

    a. How does the author introduce, or lead up to, his main idea?

    b. What are the principal divisions of the body of the essay?

    c. What does the conclusion do for the essay?

3. Questions related to style

    a. What examples of satire or sarcasm can you find?

    b. Can you point out humorous passages?

    c. What emotional tone is there throughout, or in parts of, the article?

    d. What examples of understatement and of exaggeration can you find?

    e. What loaded words are used?

    f. What figurative expressions are used and with what effect?

    g. What degree of simplicity or complexity of expression does the author practice and with what effect?

B. SUGGESTIONS FOR MOTIVATING

1. The teacher may present audio-visual materials related to the essay or its author.

2. The teacher may supply, in advance, interesting background information on the topic.

3. The teacher may lead a discussion in which students have an opportunity to supply information or express ideas on the topic. At many points in the discussion, the teacher may remark that the essay to be read will have a contribution on the point under discussion.

4. Some of the QUESTIONS TO GUIDE READING, WRITING, AND SPEAKING may provide motivation if presented in advance.

5. The teacher may announce before the reading that pupils will be required to list the main idea of each paragraph.

C. READING

1. **Objectives to emphasize**

a. Developmental reading skills
   - Improving vocabulary by learning commonly used foreign words and phrases
   - Decreasing rate for close-packed, factual reading matter
   - Distinguishing between fact and opinion
   - Drawing conclusions and making inferences
   - Recognizing transition words
   - Using dictionaries efficiently

b. Literature appreciation skills
   - Learning the unique qualities of essays, articles, and editorials
   - Analyzing selections to identify the author's purpose, organization, personality, and style
   - Becoming more sensitive to the author's manipulation of language

2. **Instructional procedures**

The essay provides great opportunity for students to sharpen many of the reading skills and to think critically. The student needs some help, however, in approaching this form of literature, and special care should be taken to select pieces that are not too remote from his background. Some suggested approaches to this type of nonfiction are as follows:

a. The student should recognize the essay, the article, and the editorial as distinct from one another but as members of a literary family with similarities of form, style, and purpose.

b. Requisite background information for any selection should be provided through briefing by the teacher or collateral reading by the class members, or both.

c. The student's own preconceptions about the topic should be considered.

d. The student should be trained to discover as soon as possible the author's purpose and intention.

e. Any one of the QUESTIONS TO GUIDE READING, WRITING, AND SPEAKING may be the focus of attention for the reading of an essay, article, or editorial.

f. To assure as much transfer as possible from the reading of an essay to the writing of one, considerable time should be permitted during the oral discussion to the plan used by the author, particularly

(1) the way in which he introduced his topic
(2) his plan for developing it
(3) his manner of concluding

In discussing item (2), students should be led to see that any one essay often uses several of the patterns of development--e.g., definition _and_ comparison; contrast _and_ examples.

D. SPEAKING AND LISTENING

1. Speaking objectives to emphasize

   a. Preparing for the discussion by becoming informed
   b. Defining terms
   c. Keeping on the subject
   d. Pursuing ideas until they are clarified
   e. Seeing the implications of ideas

2. listening objectives to emphasize

   (These also make good reading objectives for this unit.)

   a. Refusing to be emotionally upset by loaded words
   b. Recognizing slanting and such mistakes in reasoning as the following:

      Hasty generalizations
      Unsupported assertions
      Begging the question
      Distortion or suppression
      Shifting to a side issue
      Prejudice

3. Instructional procedures

   Class discussion might follow these steps:

   a. Agree upon the thesis, or theme, of an essay or article as it is expressed in the introduction or conclusion.

   b. Trace the logical development of ideas.

   c. Recognize the author's point of view (or even bias) toward the subject.

   d. Detect any propaganda devices used by the author.

   e. Respond to the tone and the author's attitude. Is his writing characterized by satire, tongue-in-cheek, rosy-glow, nostalgia, or righteous indignation?

   f. Note elements of style.

   g. Determine whether the selection is formal or informal.

E. WRITING

1. Objectives to emphasize

   a. Extending experiences in methods of paragraph development: definition; cause and effect
   b. Formulating a thesis, or controlling idea, in the opening sentence of a two- or three-paragraph composition
   c. Relating the topic sentence of each paragraph to the thesis statement
   d. Writing an appropriate conclusion
   e. Planning a flexible working outline
   f. Learning and making use of selected language skills based on needs of the class

2. Instructional procedures

   a. Sample titles for multi-paragraph compositions

The Peace Corps' Service to ______________ (Education, Agriculture, Health, a specific nation)
The Trials of Being an (Older, Younger, Only) Child
The Latest Teen-Age Fad
Seeing Beauty in Everyday Objects
The Effects of Crowded Living
Can a Handicap Be a Blessing?
Slang, Help or Hindrance to Expression?
Self-Reliance and Interdependence
Non-Conformity, Good or Bad?

   b. Sample thesis sentences for multi-paragraph compositions

School spirit needs periodic reviving.
Freshman orientation included a variety of activities.
Lake Arrowhead could become another Bar Harbor.
One can learn a great deal from ______________ (football, gymnastics, G.A.A., drill team, drama, debate, Hi-Y).
There are several different types of ____________ (humor, courage, fear, success).
___________ has different effects on different people. (Poverty, Praise, Failure, Good luck, Strict upbringing, Criticism)

Based on Pooley's Exploring Life Through Literature:

Thomas Wolfe's belief in opportunity for everyone is evident in "Throughout the Land."
The citizens of Bar Harbor faced increasing difficulty as the fire grew.

Based on Loban's Adventures in Appreciation:

By taking life for granted, people often miss its significance, according to Helen Keller.
In progressively humorous exaggeration, E. B. White sketches the trend toward condensation.

Based on Reade's Comparative Essays Past and Present and Jameson's Essays Old and New:

Friendship "maketh daylight in the understanding out of darkness and confusion of thought," according to Bacon. (Apply to real life or to a novel read.)
The humorous man, according to Charles Brooks, has advantages over the man of wit.
Emerson put a premium on nonconformity for reasons still valid today.

F. EVALUATION EXPERIENCES

In planning evaluation, the teacher and the students should examine the objectives listed for reading, writing, speaking, and listening. Evaluation devices may include essay-type tests, compositions, objective tests, observation of oral reports, oral reading, and discussion. Items to be evaluated may include improvement in ability to:

1. Develop a composition through use of definition and of cause and effect.

2. Write a good thesis sentence and relate the topic sentence of each paragraph to the thesis.

3. Write an analysis of an essay not discussed in class.

4. Take an objective test on the principles of critical thinking.

5. Use newly learned words.

6. Contribute to discussion, keeping alert to detect fallacies.

7. Define terms.

8. Trace the development of a complex idea.

9. Use effectively and correctly the language skills taught during the speaking and writing experiences of the unit.

UNIT IV - A10

UNIFYING CONCEPT: Gaining Perspective on Contemporary Life

IN-COMMON READING: Mainly the Mass Media

UNIT IV - A10

UNIFYING CONCEPT: Gaining Perspective on Contemporary Life

IN-COMMON READING: Mainly the Mass Media

A. QUESTIONS TO GUIDE READING, WRITING, AND SPEAKING

1. Newspapers

a. What is news?

*b. Are the majority of the events reported on the front page of importance and vital interest to most citizens? How often is the merely sensational featured?

c. When opinions are expressed in news stories, are the sources stated?

d. Is there a good balance between news of local, national, and international interest? What kinds of news are included in each section of your local newspapers?

e. Do the sizes of the headlines correspond to the real importance of the news which they announce? **Are headlines slanted? **Does the headline reflect the tone of the article?

f. Is the lead paragraph a summary of the "5 w's"--who, what, why, when, where?

g. How does the feature story writer awaken the reader's interest? Is the emotional appeal of the story in good taste? Does it awaken the reader's curiosity, appeal to his sense of humor, arouse his pity, or stir his imagination? What reporters have by-lines in your local paper? What merit has their work?

h. *How are pictures (including cartoons) used to influence public opinion? What advantages and disadvantages have pictures compared to the written word? (Does the photograph or cartoon convey an idea that could be expressed better in words?) **How do pictures reflect the point of view of the publisher?

i. What are satisfactory standards for choosing a newspaper column? Are the columnist's experience, education, and reputation considered? Of what views is he an advocate?

j. How can fact and opinion in a newspaper column be separated? Are sources of information provided? Are various sides of an argument

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*For slow learners
**For advanced students

presented? **Does the columnist's opinion seem fair? **When newspaper columns are compared, which writer's arguments and opinions seem more logical?

k. What are the benefits of a free press? What restraints (laws) protect the citizen from the kind of "freedom" which can injure him? What is the "Code of Newspaper Ethics"?

l. What value or lack of value have various comic strips as entertainment? What other parts of the newspaper are concerned mainly with entertainment? (Gossip columns, crossword puzzles, contests.) What standards of good taste are desirable in newspaper entertainment? Is humor in the entertainment sections really funny?

**m. What effect does a local area have on the contents and point of view of a local community newspaper?

2. Magazines

a. Why do adults today reputedly read more magazines than books? What do they gain or lose by doing so?

b. Why does a person in public office need to be well informed regarding the contents of current periodicals and newspapers? How can he do this?

**c. What devices are used in magazine advertising to influence public opinion?

d. What kinds of magazines are most influential in American life today? What standards might affect an editor's selection of material for a major magazine?

3. Television, Motion Pictures, Radio

a. What qualities of various television and radio news analysts make them popular and respected?

b. Why is educational television desirable in our area? What uses may be made of it? What educational programs are already available in other cities as well as our own?

c. What discrimination should a young person be expected to develop in his choice of television programs and movies? For example: Is the characterization stereotyped? Is the situation oversimplified? Is the emphasis on glamour? Is there out-and-out propaganda? Is there an excessive appeal to sentimentality? Is the treatment a negative influence on the development of moral and spiritual values?

**For advanced students

d. What criteria can be used to judge television dramas? In what ways do these criteria differ from or coincide with those useful in judging stage plays? What considerations would have to be made in adapting a book, short story, or play to a television drama?

e. What are the main reasons for censoring television dramas or movies? What worth-while views of life do the best television programs present?

f. Why are documentary films particularly effective in presenting an overview of information? What subjects might be worth while for documentary programs? Why would these subjects be appropriate?

g. See Loban, p. 390, regarding the way in which television drama or movie standards differ from those for fiction by the addition of standards of performance; the way in which photography supports rather than distracts from the theme of a story; how setting aids in establishing tone, place, mood. (See also Dora V. Smith's Communication, the Miracle of Shared Living; and Walter Loban's Teaching Language and Literature, pp. 384-85 and p. 389.)

B. SUGGESTIONS FOR MOTIVATING

1. The teacher invites the opinions of students concerning the most important sections of a newspaper and asks them to support their choices.

2. The teacher invites discussion of such controversial statements as the following:

"Whatever else they may be, newspapers and television stations are first of all businesses" or "Newspapers and television newscasts furnish a check on government which no constitution has been able to provide."

3. The teacher stimulates discussion of topics such as the following:

a. Why does a democracy like ours need freedom of the press? Do we have complete freedom of the press? What restraints are there?

b. Why does a person in public office have to be well informed regarding the content of current newspapers and magazines? How can he manage this? How does the President of the United States succeed in being well informed?

c. What distorted impressions of American life may foreigners receive from viewing American films?

4. *An individual or class project could be the collection of information about stars for each generation since the introduction of moving pictures and television dramas. **This study could lead to the discovery of how each star represents the qualities admired by his generation.

C. READING, LISTENING, AND VIEWING

1. Objectives to emphasize

   a. Developmental reading skills
      - Improving vocabulary by obtaining meaning from context
      - Skimming to find particular information
      - Skimming to obtain a general overview of an article
      - Understanding abstract ideas
      - Detecting propaganda techniques

   b. Skills specific to the mass media
      - Forming the habit of using "service" parts of newspapers and magazines (index, table of contents)
      - Analyzing newspaper articles for purpose, organization, and style
      - Broadening one's individual reading interests in regard to types of newspapers and magazines

2. Instructional techniques

NOTE TO THE TEACHER: Some speaking and writing activities are included here in conjunction with descriptions of reading and viewing activities.

a. Students make lists of headlines, titles, and statements from periodicals for analysis. They should consider use of fact vs. opinion; slanted words and phrases.

***b. Each student receives a list of the magazines available in the school library. He checks the ones he reads frequently. The teacher suggests that he keep the list and examine the others at least once before the end of the unit. Occasional reference is made to the list during discussion.

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*For slow learners

**For advanced students

***Libraries may not have copies of magazine lists for students. The teacher should consult the librarian on this matter. Copies of the lists are usually available to teachers.

c. Students secure advance information about worth-while programs by using bulletins and announcements from leading networks and local radio and television stations and by reading television columns. The teacher and the class select a few basic concepts or questions to use as guidelines. Afterward, they discuss the validity of these concepts. (The teacher may need to help students read and analyze outstanding fiction before production on television.)

d. The teacher helps the class to establish standards for viewing television programs, including drama, documentaries, and news commentaries; students then apply these standards to a program of interest to the class. (See Loban, pp. 389-90.)

e. Students compare the treatment of character in a story portrayed in different media. For example, they compare a novel with a motion picture or television play based upon it. Is motivation of character overlooked? Is the inner struggle of the principal character evident? (See activities in Loban, pp. 392-93.)

f. Students examine the broadcasting industry's attempts to appeal to interests of different audiences at different times of the day. They compare the programs presented on television and radio during the following hours: before 3 p.m., 3 to 7 p.m., 7 to 10 p.m., and after 10 p.m. They compare differences in broadcasts on Saturday and Sunday afternoons.

g. Students analyze the nature of popular advertising on television programs to discover the way in which it reflects the advertiser's conception of his audience.

h. A panel discusses the influence an advertiser may have on the manner in which a product or an industry is presented in the mass media.

i. Each student selects one magazine (Life, Good Housekeeping, Reader's Digest, Saturday Evening Post) and studies a number of issues to discover the topics presented and values portrayed.

k. Loban's Teaching Language and Literature describes many student activities which involve mass media. To stimulate discussion which will introduce writing projects, teachers may wish to use Loban's ideas for weighing the responsibilities of the popular arts, particularly the controversial comments concerning the mass media. (See pp. 395-96.)

l. Each student prepares a "TV log" for a single week. He classifies programs as serial, western, mystery, music, or comedy. He estimates number of hours spent in viewing each and reassesses his use of leisure time.

m. The teacher introduces students to Russell Lynes' famous charts for judging taste in "The Tastemaker." The class constructs a similar chart for tastes of "highbrow," "lowbrow," and "middlebrow" adolescents as they concern motion pictures and television and radio programs.

n. The teacher may wish to urge students to write letters commending broadcasters for outstanding programs which may not elicit widespread popular support. Students may request that special kinds of programs be considered.

o. A panel may discuss such topics as "How is television affecting home life?"; "What effect has television on government?" (particularly good after a political debate); "What advice would you give television sponsors?" (See Wolfe's Enjoying English, pp. 41 ff.) Similar questions may be asked about motion pictures.

p. Students find examples of various kinds of "leads" in magazine articles: the use of narration, a question, a statement of sharp disagreement, statistics, connection of reader with the topic. (See Bryant's English at Work, pp. 432-33.)

D. LISTENING AND VIEWING

1. Objectives to emphasize

   a. Listening with concentration to difficult presentations
   b. Being aware of loaded words and emotional slanting
   c. Recognizing such mistakes in reasoning as

      Hasty generalizations
      Unsupported assertions
      Begging the question (the speaker's assuming as true what he wishes to prove)
      Distortion or suppression
      Shifting to side issues
      Prejudging

   d. Identifying techniques used by the speaker
   e. Selecting important details for retention
   f. Recognizing the ramifications and implications of what is being said

2. Instructional procedures

   a. Students might follow several news analysts on radio and television programs for a week or two to observe and discuss those qualities that make them popular and respected.

   b. A program of value might be agreed upon by the class for viewing and subsequent analysis in regard to such factors as artistic merit, faithfulness to American ideals and culture, and possible influence on viewers of different ages.

   c. Students can observe and comment upon the role of background music in various types of movies or programs.

   d. Worth-while views of life that have been stressed during radio, movie, or television programs might be listed and considered. Has any one of these media a better record than the others in this area?

   e. Many of the procedures listed under READING, LISTENING, AND VIEWING are applicable to LISTENING AND VIEWING as well.

E. SPEAKING

1. Objectives to emphasize

a. Preparing for discussion by becoming informed
b. Sticking to the subject
c. Pursuing ideas until they are clarified
d. Varying the organization and delivery of a talk
e. Acknowledging sources of information
f. Guiding discussion

2. Instructional procedures

a. A unit on the mass media provides a special opportunity for practicing discussion skills. Students can learn to "document" every assertion by citing specific supporting evidence; and they should be encouraged to challenge one another to produce such supporting evidence. Since this type of documentation (from newspapers, magazines, radio and television programs) does not have a bookish, scholarly flavor, it will appeal even to the less academically inclined student.

b. "Buzz session" procedure may be used to increase opportunities for every student's participation. After a problem has been presented to the entire class and the issues have been clarified, the class may be divided into several groups of five or six students. Each group discusses the problem under the leadership of its own chairman and then selects one of its members to report the outcomes to the entire class.

c. Discussion-leadership skills may be taught. Each student in turn may act as chairman or moderator. Some leadership skills that need practice:

Skills Related to Thinking

Stating the problem clearly
Keeping the issues in mind and guiding discussion from one issue to another
Keeping speakers on the topic
Summarizing frequently
Asking open-end questions

Skills Related to Control of Discussion

Calling on as many participants as possible
Calling alternately on speakers who are pro and con (where pertinent)
Trying to involve shy students without embarrassing them

Discouraging long-winded speakers
Encouraging courtesy
Enforcing whatever elements of parliamentary procedure have been agreed upon

F. WRITING

1. Writing objectives to emphasize

   a. Continuing to relate the topic sentences to the thesis sentence in the short theme
   b. Providing effective transition between paragraphs of a multi-paragraph composition
   c. Varying the writing experiences through the use of the business letter, newspaper article, and review

2. Library objectives to emphasize

   a. Using the Readers' Guide
   b. Compiling a short bibliography according to one of the accepted forms
   c. Finding answers to questions that require the use of a variety of reference books
   d. Becoming familiar with the variety of periodical materials

3. Instructional procedures

   a. Sample titles for multi-paragraph compositions

Advantages (or Disadvantages) of Small Newspapers
The Setting of the Film ____________________ (its authenticity, accuracy, interest)
What Is Next in Television? (or Space Travel, or Telephones, or Cooking Stoves)
The Advent of Tall Buildings in Los Angeles
New Ways to Control Traffic Accidents
How to Adapt a Story for Television
Our Exchange Student
A Contemporary Giant
I Disagree (refutation of the thesis of an article or editorial)
What Makes a Good TV Program?

b. Sample thesis sentences for multi-paragraph compositions

Television westerns often give a false picture of the Old West.
I never get tired of the comic strip ____________________.
An article about _________________ usually creates a heated discussion in my family.
No generation is quite like another in its taste for _________ (news stories, movies, actors).
For the discriminating viewer, the television program ___________________ is frequently marred by several elements. (Stereotyped characters, emphasis on glamour, over-simplification, out-and-out propaganda)
Today, adults read more magazines than books for obvious reasons. (Time, distractions, complexity of interest)
The comic strip _________________ has geniune value as entertainment largely because of really funny situations and good taste. (Prove it!)
The headline _______________________ is effective because it corresponds to the importance and to the tone of the news it announces. (How?)
The feature story _____________________ awakens the reader's emotional interest in several ways. (Appeals to sense of humor, arouses pity, stirs imagination)
The cartoon ___________________ has both advantages and disadvantages over the spoken word. (Comparison, contrast)
Fact is not always separated from opinion in _____________'s column. (Present examples.)
Television programs appeal to different interests at different times of the day. (Compare: before 3 p.m., 3 to 7 p.m., 7 to 10 p.m., after 10 p.m.)
Popular advertising like that of _______________________ reflects the advertiser's conception of his audience. (Economic status, education, age, sex, interests, cultural level)
In the adaptation of ___________________ (novel or play) for television, several important changes were apparently necessary.

c. Sample terminal lesson

An essay reflecting class discussion as well as experiences in reading and viewing might draw together ideas toward the end of the unit. For example, the class might discuss and invent the most appropriate name for our own age, variously termed the Space Age, Atomic Age, Age of Automation, Age of Psychiatry (or Anxiety), Age of Comfort and Security, Age of Children. A three-paragraph essay might (1) define the name chosen and tell its implications, (2) justify its selection, (3) conclude by evaluating the strengths and weaknesses of the "age."

G. EVALUATION EXPERIENCES

In planning the evaluation, the teacher and the students should examine the objectives listed for this unit in reading, viewing, listening, speaking, and writing. Evaluation devices may include essay-type tests, compositions, objective tests, and observation of oral reports, oral reading, and discussion. Items for student self-evaluation or for evaluation by the teacher may include improvement in ability to:

1. Write multi-paragraph essays using various patterns of organization; each with a thesis sentence, with the topic sentence of every paragraph related to the thesis, and with effective transitions between paragraphs.
2. With intentions other than those on which the original creations were based, rewrite articles, skits, commercials, and other products of the mass media.
3. Write a business letter to the school or local newspaper, a magazine editor, or the producer of a television program, a radio program, or a motion picture.
4. Read with comprehension, analyzing critically, and discerning implications and making inferences from what has been read.
5. Locate information on which to base writing or speech.
6. Think logically when writing and speaking; recognize fallacies and propaganda techniques.
7. Lead discussions and participate in discussion.
8. Exercise discrimination in selecting the mass media.
9. Take a short-answer test about persons and places mentioned in recent news reports.
10. Take a vocabulary-recognition test on words frequently encountered in newspaper and magazine articles.
11. Classify the best-known magazines under several headings provided by the teacher.
12. Use effectively and correctly the language skills taught during the writing and speaking experiences of the unit.

SOME PLANS FOR DEVELOPING WRITING SKILLS

Some Suggestions for Teaching Paragraph Writing in the Tenth Grade, p. 92

Some Methods of Paragraph Development, p. 95

The Topic Sentence as a Guide to Reasoning, p. 97

The Short Theme, p. 99

Samples of Uncorrected Student Writing, p. 101

Evaluating a Composition, p. 103

SOME SUGGESTIONS FOR TEACHING PARAGRAPH WRITING IN THE TENTH GRADE*

I. Recognizing sources for good topics

A. In-common reading assignments: After a guided discussion of specific points in the reading, students can make some generalizations in regard to the author's theme, characters, setting, or the philosophic problems suggested by the work.

B. Individual reading: Students might analyze a book from a specific point of view.

C. School problems, issues, or community interests: Paragraphs presenting reasons or causes might be developed.

D. World of entertainment or sports

E. Newspaper articles or editorials

F. Character descriptions or analyses

G. Scenes or places of interest

II. Presenting topics

A. Offer a choice of several topics.

B. Word the topics in such a way as to focus thinking and writing: not "Television," but "The Best Dramatic Program on T.V."; not "Sports," but "Responsibilities of the Captain of a Team."

C. Scan the list of topics with the class, pointing out some of the possibilities in each topic.

III. Choosing topic sentences

A. Guide students in formulating sample topic sentences to help them gain the "feel" of a topic sentence.

B. Direct thought to the characteristics of a good topic sentence:

1. A statement of purpose, indicating the trend of thought to be followed.
2. A general statement, avoiding a specific fact or supporting detail that should be in a separate sentence.
3. A narrow scope--narrow enough to allow fairly complete treatment.
4. A "key" word or two pointing the direction of development.

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*This material was contributed by Evelyn Paxton, Fairfax High School.

C. Caution students against trying to put all their ideas into one long, complicated topic sentence.

IV. Developing the paragraph

A. Emphasize the need for several (perhaps three to five) specific details, illustrations, or statements to support adequately a topic sentence. Each idea should have its own sentence, with proper emphasis. This consideration in itself will help in the writing of a more complete paragraph by students who often run out of something to say.

B. Help students to recognize sentences or details which are irrelevant to the purpose of the paragraph as stated in the topic sentence.

C. Stress the importance of a closing sentence (a clincher) to conclude the thought of a paragraph.

D. Guide students to develop skill in expository as well as in narrative writing. The tendency of the immature student is to "tell a story" rather than to explain a process or an idea or to analyze a problem or situation.

E. Encourage students generally to use indirect discourse (said that) rather than direct discourse, with all of its attendant complications of punctuation. Occasional direct quotations, it is true, provide variety and emphasis, but their use requires skill.

V. Correcting the compositions

A. Correct in the first composition the violations of the most obvious and fundamental rules--from the student's standpoint: heading, margins, title, indention, terminal marks, and spelling.

B. Mark only those errors that the class is ready to understand and correct. The background and training of a class, or of an individual student, should determine the nature of the errors to be checked.

C. Mark papers in relation to the trend of the instruction. As the term proceeds and more pointers of good writing are introduced, additional items should be checked. These will vary from class to class.

D. Write a terminal comment on the ideas expressed or implied. Encourage more thoughtful writing on the next assignment by specific praise and suggestion.

VI. Reviewing the compositions

A. Recall, illustrate, and study with the class some of the problems apparent in a current composition before assigning a new one.

B. Read aloud to the class sample paragraphs from each set returned; include one or two good examples and a few poor ones that illustrate problems of unity or organization. The class can suggest ways of improving the weak paragraphs.

C. List on the board sentences from compositions, illustrating typical errors. The class might discuss these sentences, making suggestions for revision.

D. Duplicate copies of sentences or paragraphs, if time permits, to use for discussion and study by the class.

E. Direct students to rewrite specific sentences or, in some cases, entire compositions, incorporating the corrections indicated. Do not let the students evade the problems by changing the thought or resorting to elementary style.

F. Encourage students to apply what they have learned to the next written composition.

SOME METHODS OF PARAGRAPH DEVELOPMENT*

Planning the paragraph

Some class time should be allotted to instruction concerning the planned paragraph, with reading and discussion often used as the basis for writing. Some paragraphs, however, may be based on the ideas that emerge, rather than on the literature itself. It may be a profitable experience for the class as a whole to plan a paragraph. After selecting a topic, a class should formulate an adequate, but sufficiently limited, topic sentence. The teacher may help the class to consider the implications of this topic sentence, perhaps suggesting questions implied by the subject. Then, the paragraph might reasonably be expected to answer these questions.

Next, the class should develop a consciousness of the form suitable to the idea. Topic sentences A and D, for example, suggest development by example or detail, while B suggests cause and effect and C similarities and differences. Some topics like B, of course, may lend themselves to several methods of development. Finally, deciding upon the order and progress of the ideas is important. Topic A subheadings show progress from the least dramatic to the most dramatic example. Topic D develops from least important to most important detail, from the conditions to the result.

After individual class members have written the paragraph, the results should be compared. Students should learn to write an effective, not merely repetitive, concluding sentence--one that "bows out the door" gracefully.

Methods of developing a topic sentence

A. Development by example

Topic sentence: "Moral courage is sometimes found in unexpected people under unexpected circumstances." (What people? What circumstances? How is it found?)

1. Dishwasher addressing Rotarians (Sam Rizh)
2. Older boy returning to high school (Jack London)
3. Boy leaving family and taking to the open road (Carl Sandburg)
4. Janitor giving back $240,000

B. Development by cause and effect

Topic sentence: "Contrary to the opinion of previous generations, woman's place is not entirely in the home." (Idea based on "Lillian Moeller Gilbreth.") (What causes increasing employment of married women? What effects has this on employment?)

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*This material was contributed by Virginia Jorgensen, Consultant in the Division of Secondary Education.

Causes

1. Education
2. Labor-saving appliances
3. Financial pressures

Effects

1. Less time for family
2. Difficulty managing "two jobs"
3. Contribution, nevertheless, to labor and professions

C. Development by similarities and differences

Topic sentence: "The Kon-Tiki crew and the expeditions climbing Mt. Everest during the 1920's had different goals, but in some ways their achievements were similar."

Differences

1. Kon-Tiki crew: attempted to prove hypothesis
2. Mt. Everest expeditions: climbed "because it is there"

Similarities

1. Demonstrated man's endurance
2. Showed similar steadfastness of purpose
3. Challenged the unknown

D. Development by detail

Topic sentence: "If Lincoln Steffens were to look back on his life, he would remember the Saturday evening conversations most vividly."* (What made the conversations distinctive? Why did Steffens remember them?)

1. Polish and urbanity of young men
2. Courtesy of speakers
3. Wide range of knowledge
4. Unsolved problems recognized by Steffens

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*The names and experiences of other persons might be substituted.

THE TOPIC SENTENCE AS A GUIDE TO REASONING*

The topic sentence directs the thinking process of the student through the paragraph. In fact, a clearly stated leading sentence provides the direction for the idea and helps to determine whether it can be developed at all. Thorough consideration of the topic sentence thus needs to be a part of instruction in Tenth-Grade English. The following suggestions may be helpful for the teacher:

1. Often formulate topic sentences in advance of the writing lesson, and write them on the chalkboard. Students profit through conscious or unconscious imitation of good topic sentences composed by the teacher.

2. Provide a choice of several topic sentences, frequently based upon literature or discussion growing out of it.

3. Write student-formulated topic sentences on board. Help students to improve topic sentences that are not usable: avoid the broad generality that cannot be supported in one paragraph; delete supporting details; re-word so the statement is completely clear. Make the emphasis of the sentence show what is intended; the sentence should be either simple or complex, never compound.

   Example:

   Superstition is an important factor in Elizabethan drama. (Broad generality unsuitable for one paragraph.)

   The Soothsayer's warning about the Ides of March, Calpurnia's dream, and Artemidorus' scroll build dramatic tension in Julius Caesar. (Too many details.)

   Each warning Caesar receives is more dramatic than the last one. (Topic sentence that can be supported by specific details in one paragraph.)

4. Examine the construction of topic sentences with the student:

   a. The subject of the topic sentence is what he will write about.
   b. The predicate announces what the writer is going to say about the subject. The predicate must be "really supportable by what he knows or can discover."** If the student cannot support the predicate through details, he probably cannot use it because the topic sentence is not what he intends to say.

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*This material was contributed by Virginia Jorgensen, Consultant in the Division of Secondary Education.

**"Essay in Reason," Josephine Miles.

Example:

In The Rime of the Ancient Mariner, the changing picture of the water-snakes reflects the turning point in the narrative.

The subject of the paragraph will be "the changing picture of the water-snakes." The predicate "reflects the turning point in the narrative" indicates that details will demonstrate the significance of the subject.

c. The topic sentence thus determines the development of the paragraph. The most suitable methods of development for tenth-grade students are probably details or reasons, although other methods (comparison-contrast, repetition, cause-effect, definition) may be used occasionally if topics demand. The teacher should warn students that the topic sentence in an expository paragraph should not be developed by merely retelling the story (or by narration).

Examples:

Brutus consistently underrates Antony. (Examples, illustrations.)

The Ancient Mariner passes through several distinct regions on his voyage. (Details.)

Walter Mitty's dreams are pathetically funny. (Reasons.)

Personality differences between Nancy and Priscilla were apparent in their conversations. (Comparison - contrast.)

John's journey to the city finally made him worthy of the office of priest. (Cause - effect.)

As a term applied to the Marquis, "aristocrat" had an unfortunate meaning. (Definition.)

THE SHORT THEME*
(250-350 words)

A Suggested Form for Composition of a Length Between the Paragraph and the 500-Word Essay

After students have developed a strong sense of paragraph unity and effectiveness--probably late in the B10 or A10 semester--they should have the opportunity to write on topics that call for two or three paragraphs. There is a hazard at this point in their training, however; namely, that they may not acquire a feeling for unity in the longer composition and may even become careless of the form of each constituent paragraph, a form that teacher and students alike have worked hard to develop.

A simple formula for extending a student's writing efforts with a minimum risk of loss of unity is a composition 250 to 350 words long, consisting of two or three paragraphs and developed from a strong initial statement that could be called a "thesis statement." The thesis statement should be readily divisible into two or three sub-topics, as is a major topic in an outline, and should be clearly grasped without the aid of an introductory paragraph. The student goes immediately from the more general statement to the first sub-topic, his first topic sentence. After a careful development of the first topic sentence the writer is ready to develop the second topic sentence followed by its paragraph, and then the third--but no more.

The success of this form depends upon the "viability" of the thesis sentence. The teacher himself should formulate the thesis sentences for initial experiments with this form. The student picks it up at the first topic sentence. A few examples of workable thesis sentences follow. For the first example, possible topic sentences are also suggested.

Types of Courage

The short stories we have read illustrate three kinds of courage. In "White Fury," Ku-Ma exhibited a physical courage prompted by the instinct of self-preservation . . . (The paragraph is then developed by whatever method appeals to the student--definition, detail, reasons. A length of 80 to 100 words is suggested.)

John, son of a priest, in "By the Waters of Babylon" needed moral courage to ignore the taboos of his people . . . (A paragraph follows.)

Corporal Nilsen in "Going to Run All Night" showed intellectual, as well as moral and physical, courage . . . (The last sentence in this paragraph may be a clincher for the entire theme if an effective sentence suggests itself.)

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*This material is the work of Evelyn Paxton, Fairfax High School

Workable Thesis Sentences

1. A comparison of the devils in the stories by Irving and Benet provides some interesting parallels.

2. The appeal to the senses is always strong in the writing of Edgar Allan Poe.

3. That Steinbeck has observed well the face of California is obvious in the settings of his stories

4. Understanding symbols is one of the keys to interpreting poetry.

Points to Watch for the Preservation of Unity

1. Do not allow the student to ramble after the thesis sentence; he should get down to business immediately with his first topic sentence. This will require great, but needed, restraint for some students.

2. Be sure that each of the two or three topic sentences is directly related to the key words of the thesis sentence. This precaution prevents wandering from the subject.

3. Point out that transition should be provided between paragraphs. It need not be labored or tiresome. A repetition of the key words of the thesis sentence in each of the topic sentences often is sufficient--such phrases as "holds the reader's interest," "the sense of ______," the symbol used," and "the setting of" are appropriate.

Ways to Utilize the Short Theme

1. A short theme may be assigned instead of a "quickie quiz" to check up on the reading of a homework assignment before the discussion begins.

2. The short theme may be used as an essay-type test on any piece of literature or literary unit in lieu of the usual essay test of several questions. The thesis sentence, provided by the teacher, indicates the points to be covered by the theme or test.

3. As a terminal experience after a unit of literature, it can be very satisfying to the teacher to find that students are able to write at some length and with understanding about the ideas developed through oral discussion. The thesis sentences call for the insights and appreciations evolved during the unit.

4. A short theme can take the place of a long, rambling, amorphous book report. The student thereby gains more practice in pattern writing, and the teacher can more quickly evaluate the student's reading experience.

Samples of UNCORRECTED Student Writing

Pat Slater
B10 English

The Author's Reason in Writing This Story

Mr. Annixter had three very important reasons for writing "Swiftwater." I think that his foremost reason was to make the reader understand and appreciate wildlife, especially wild geese. Mr. Annixter makes you feel that the animals are very smart, and that they have feeling just as human beings do. In describing the wild geese, Mr. Annixter made you feel their beauty and their gracefulness, and the necessity for people to stop killing them so consistently was made clear. He also explained, in many poetic phrases and sentences, the beauty and the enchanted feeling of a forest or a wilderness.

Another thing that I thought this story showed very plainly to the reader was that you should never give up. Right from the beginning of the story, Bucky met almost constant opposition to his love for the wild geese and his project. He faced the decision of whether it was more important to be a "town family" and win the respect of the town, or to accept his unpopularity and stand up for the project which he so strongly believed in. There was never a doubt in Bucky's mind as to which one he should do, and by this Mr. Annixter proved that determination is a very good characteristic.

Still another point that was apparent in the story was that the majority isn't always right. Many people opposed Bucky, and though he stood alone except for a very few supporters, it was Bucky who was finally rewarded. This proved that one person with a good idea can sway the thinking of a large group of people.

Peter Lorber
A10, English, AE

The Engineer's Lessons

The American engineer in A Single Pebble was wiser at the end of his journey than he was before it began. First of all, he found out that the way of life in China is entirely different from that he was accustomed to. The Chinese values were exceedingly strange to him. They did not highly treasure human life since it was so abundant and cheap. Their value of time actually annoyed the engineer many times. He was constantly restless and in a hurry, while they seemed to have all the time in the world. Their superstitions and customs appeared very strange to him. However, he realized that he seemed just as odd and peculiar to them as they did to him. It was all a matter of whose point of view one was looking through.

Another thing he came to realize was that the building of the dam would not solve all of China's problems, or even a majority of them. It takes more than a dam to bridge a gap of centuries. Neither can a dam, which is an inanimate object, knit closer ties among people, who are sensitive and have feelings. Instead of helping the river people, the dam would take away a major part of their life, the constant struggle against and challenge of the river. The Chinese were quite content to continue leading the same kind of life that their ancestors had led for centuries.

The young engineer learned that there is more than one way to receive an education. Before his trip up the Great River an educated person meant to him a person who has read and studied many books and has completed a formal education in a university. His attitude toward this idea completely changed, just as it had changed toward many other aspects of Chinese life. He found out that the type of knowledge which Old Pebble possessed was at times more essential than his own book learning. In fact, he himself acquired this type of education by experiences in his journey up the Yangtze River. He became acquainted with and began to understand China and the Chinese way of life.

EVALUATING A COMPOSITION*

The Assignment

Consider the "hero" image discussed in class. Decide whether Hale would be considered a hero today or not. Begin with a definition of a hero or derive a definition, using either the deductive or inductive method.

The Composition

The Making of a Hero

We often think we know who the great heroes are. Whether } Read aloud.
it is a character trait or simply a quirk of circumstance.
✓ What makes a man fall into the select ranks of a hero? There
are the astronauts, who prepare to go into outer space. There Lively use of
✓ is Harriet Tubman, who pieced together an underground railroad examples. In
✓ for the escaping southern negro. There is a young girl who what order should
✓ plunged into San Francisco bay to rescue her friend from a these examples
✓ killer shark. There is Davy Crockett, who came out of the be placed? Why?
? west to crow of his wild and wooly explcits. Around these so-
✓ called heroes gather the admirers who worship them.

✓ If these men are heroes does Nathan Hale, the spy of the
✓ revolutionary war merit the title of hero? Nothing ever came
of Hale's exploits in a material sense, he volunteered for the
army but was discovered and hung before he accomplished a } How many sentences? Read aloud.
What danger? single mission or brought his commander a single fact. But
Nathan Hale did expose himself to grave danger which cost him
his life. He did this with deliberation and used his energies
as well as he could to achieve his results. It does not matter
that he did not succeed. It was a great cause, the fight for
freedom. He gave a struggling nation a great slogan to rally What slogan?
around. In danger, in character, and in the great circum-
✓ stances of his venture, Nathan Hale's venture was that of a
hero.

1. How do you define a hero? If the reader knows your concept of a hero, it will help him to understand your standards for judging Hale and others. You imply that a hero is one who exposes himself to danger for a cause that benefits others. Is this what you mean?
2. Are the "who" clauses after astronauts, Tubman, and Crockett less necessary than the "who" clause after a young girl?

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*This material was prepared by Virginia Jorgensen, Consultant in the Division of Secondary Education.

Comment on Organization

"Writing is like pulling the trigger of a gun; if you are not loaded, nothing happens."[*] Nancy's essay shows evidence of thought about and interest in the topic. Also, her originality and informality should be encouraged. Directions for the assignment, however, were probably not entirely clear to the class, or the teacher needed to explain these directions further to Nancy. Her writing also needs help in the logical arrangement of ideas, both in the essay as a whole and within each paragraph. How, for example, shall her ideas progress? It would probably be better to show the class the way to use the inductive and deductive methods. Then, the student might use examples of heroes; next, make a closer examination of the one hero, Nathan Hale; and, finally, derive the definition of a hero from the evidence. Making a simple outline would help:

The Making of a Hero

I. People commonly regarded as heroes

II. Nathan Hale as a hero
    A. In some respects, perhaps not a hero
    B. In other respects, a hero

III. Definition of a hero based on evidence

Comment on Conventions

For this above-average student, check marks (✓) were used to indicate errors somewhere on a line. This is only one technique. Symbols designating the type of error will often need to be used.

Punctuation and capitalization need attention. A lesson on the difference between punctuation of restrictive and non-restrictive word groups (particularly clauses and appositives) might grow out of the writing experience. A follow-up lesson might also include capitalization of names of places, events, and races. Although an above-average tenth grader like Nancy often produces numerous errors in diction, syntax, and conventions, the teacher should probably select only a few at a time for direct focus. Skills lessons should ideally be cumulative, with the student responsible for past instruction as much as possible.

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[*] Walter Loban, Margaret Ryan, James R. Squire, Teaching Language and Literature. New York: Harcourt, Brace, & World, 1961.

SOME PLANS FOR GUIDING INDIVIDUAL READING

Motivating the Individual Reading Program, p. 106

Some Useful Books and Articles on Aspects of the Individual Reading Program, p. 109

Evaluating the Individual Reading Program, p. 110

MOTIVATING THE INDIVIDUAL READING PROGRAM*

1. Provide classroom time for reading.

    - Regularly scheduled period: every Friday; 15 minutes on Wednesday
    - Short daily reading period for slow readers

2. Use reading periods to hold individual conferences with students. Require students to keep some kind of reading record. Encourage students to discuss reading with teacher; suggest names of several authors and titles for next reading selection.

3. Establish a classroom library to interest students in reading and to guide choice of books.

    - Paperbacks and clothbound books from authorized textbook list
    - Paperbacks purchased by teacher
    - Contributions from students

4. Provide for oral reading experiences in the classroom. Occasionally, read aloud the beginning of a story or a typical incident from a book. Encourage students to read aloud a significant passage from the books which they use for oral reports.

    Some teachers arrange for readings to be presented informally in small groups, with the 'best' reading from each group selected for presentation to the entire class.**

5. Prepare the class for visits to the school library. Establish definite purposes and procedures beforehand, and inform the librarian of the interests and needs of your class.

    - Browsing
    - Selecting a book on unit theme or topic

6. Invite the school librarian to present a book talk to your classes before taking them to the library.

7. "Introduce students to books which have been added to classroom and school libraries. Show the books, read selected passages, permit children to examine the books."** Circulate books for brief, timed reading (3-4 minutes), and then ask individual students to discuss most interesting book among those sampled.

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*Contributed by Roger Hyndman, Supervisor of English, Division of Secondary Education.

**From Walter Loban, Margaret Ryan, James R. Squire, Teaching Language and Literature. New York: Harcourt, Brace, & World, 1961.

8. After planning with your department chairman, principal, and school librarian, arrange for a public library representative to talk to classes. (This procedure is especially valuable in schools and classes in which young people indicate they do not have a library card.)

9. Display book jackets on classroom bulletin boards. Provide the display with a title; change it frequently. Some teachers set up student bulletin board committees at the start of each semester; displays are rated by classmates.

10. Ask students to keep notebooks "in which word pictures of characters are written,"[**] accompanied by sketches (or appropriate magazine illustrations, if you can supply obsolete copies of periodicals for the students to use). Late in the semester, display the gallery of characters on the bulletin board.

11. Keep an open card file (5" X 8") of student reading. When the student finishes a book, he completes a card and submits it to the teacher, who checks it and files it. Students may use the card notations to select a book; teacher will have a "growing" booklist.

Example:

Author ______________________________

Title ________________________________

Publisher _______________ Date ________

Comment: (How to write a good summarizing statement about the book should be taught. Practice with materials that have been read in common before expecting students to do an acceptable statement on their own.)

In our library? Yes No Easy? Average? Difficult?

12. "When all pupils have read similar types of books (animal stories, adventure books), divide the class into groups and ask each to answer specially prepared questions."[**]

[**] loc. cit.

13. "Arrange occasional panel discussions by pupils who are reading similar books or even the same title."[**]

14. After an especially interesting class discussion of an in-common reading selection, list on the chalk board the names of some authors and titles dealing with a similar situation, character, or theme. Encourage students to relate stimulating in-common reading experiences to enjoyable individual reading experiences.

[**] loc. cit.

SOME USEFUL BOOKS AND ARTICLES ON ASPECTS OF THE INDIVIDUAL READING PROGRAM*

Books

Dwight L. Burton, Literature Study in the High School. New York: Henry Holt, 1959.
Offers many practical teaching suggestions pretested in the classroom, detailed discussion of many specific books and authors, annotated and graded booklists by topics and themes, and a critical examination of the major categories of imaginative literature for adolescents.

Geneva R. Hanna and Mariana K. McAllister, Books, Young People, and Reading Guidance. New York: Harper and Brothers, 1960.
Reviews research findings on the growth factors and characteristics of adolescents in relation to the reading interests and needs of youth. Provides numerous ideas and suggestions on book selection and reading guidance to meet individual differences. Includes a 14-page list of recommended books referred to in the text.

The English Journal

Paul W. O'Dea, "Senior Book Reports--Again," L (February, 1961), 98-101

Morton A. Tennenbaum, "Book Fair," L (February, 1961), 105

Jerome Carlin, "Your Next Book Report . . .," L (January, 1961), 16-22

Lucile Inhelder, "A Varied Approach to Book Reports," XLVIII (March, 1959), 141-144

Stephen Dunning, "Everybody's Doing It . . . But Why?" XLVII (January, 1958), 29-33

Joseph Mersand, "Discovering the Individual in Large Classes," XLVI (October, 1957), 406-409

Alma M. Vanek, "Book Reviews with a Purpose," XLIV (January, 1955), 38-40

Gregory C. Coffin, "Improving Book Reviews," XLII (December, 1953), 510-511

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*Contributed by Roger Hyndman, Supervisor of English, Division of Secondary Education.

EVALUATING THE INDIVIDUAL READING PROGRAM*

1. Make an effort to evaluate individual reading in these four major areas:

    - Amount
    - Breadth (types, periods, subjects)
    - Quality
    - Maturity

2. If possible, keep a record of each student's score on a recent standardized reading test. In the case of reluctant readers especially, check the cumulative folder in the counselor's office. Do not judge quality and maturity of reading without knowing reading level.

3. Conduct brief, informal sharing periods, using a specific point of departure for discussion, such as:

    - Books now being read
    - Best-liked books of last three months
    - Books on a given theme or topic

4. Vary the more formal approaches to evaluation of individual reading. Set deadline well in advance of performance date. Structure the assignment carefully by providing general guidelines and specific examples, clarified in class discussions, so that students will have definite considerations in mind as they read.

    a. An oral book report centered on one idea, using specific episodes and appropriate quotations.

    Examples:

    A decision which shaped the future of a major figure (Biography.)
    A crisis met with courage (Novel.)
    A minor character with major appeal or influence (Drama.)
    A recurring subject or idea (Poetry.)
    Point of view--or setting--can be important (Short story.)

    b. A panel discussion on characters, incidents, or whole books which illuminate a theme or topic.

    Examples:

    The forces that mold character
    Overcoming obstacles
    American values
    Adolescent behavior in fact and fiction
    The advances of science in the 20th century

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*Contributed by Roger Hyndman, Supervisor of English, Division of Secondary Education.

c. A single paragraph book report developed from a choice among several topic sentences.

Examples:

(Title of book) is a most appropriate (or misleading) title.
In several ways, (character in book) is very much like me (or someone I knew).
(Character) in (title) learned the meaning of (fortitude, fear, individual dignity) through an unusual (ordinary) experience.
A simple act (or statement) can bring dire (humorous, unexpected) consequences as (character) learned in (title).
Social customs in (time or place) are very different from (similar to) ours in Los Angeles today.
Some things that were described in (title) increased my understanding of space travel (mountain climbing, etc.).

d. A brief theme (300 words) or extended essay (500 words), in which students bring together information or insights gained from reading several books on a similar theme or topic.

Examples:

The Impact of War on the Individual
The Meaning of Success
The Importance of Family Loyalties
The Rewards of Self-Reliance
Responses to the Sea

5. Ask each student to keep an individual reading record in his notebook. Collect these records periodically, observe reading trends, and suggest new directions, either through written comments or individual conferences.

Examples:

Name ______________________ Class ____________

Date	Author	Title	Where I Got It	Why I Read It	How I Liked It

Commission on the English Curriculum, The English Language Arts in the Secondary School. (New York: Appleton-Century-Crofts, 1956), p. 153.

Personal Reading Record

Name ______________________________

Date started ________ Date completed ________ Grade ____

Author	Title	Kind of Book	Reaction

Geneva R. Hanna and Mariana K. McAllister, Books, Young People and Reading Guidance. (New York: Harper and Brothers, 1960), p. 151.

Excerpt from

ESSAY WRITING IN SENIOR HIGH SCHOOL

A Plan for the Development of Skill in Exposition

GRADE LEVEL	B10 ENGLISH	A10 ENGLISH
MINIMUM NUMBER OF LESSONS IN ESSAY WRITING	FIVE lessons in paragraph construction, with pre-writing instruction and post-writing analysis included in each lesson. Two or three class periods required for each sequence. See "The Composition Lesson."	FIVE lessons, three reviewing paragraph construction and two introducing multiparagraph writing, each writing experience thoroughly structured and evaluated. Two or three class periods required for each sequence. See "The Composition Lesson."
LENGTH OF COMPOSITION	125 to 150 words	Paragraphs: 125 to 150 words Themes: 2 or 3 paragraphs; up to 300 words in all
TIMING	Spaced throughout the semester so that each successive composition can build on the skills stressed in the previous composition	
SOURCES OF TOPICS AND IDEAS FOR STUDENT WRITING	1. Student's outer world of experience: home, school, and expanding circles of community life - anything he has done, seen, and felt 2. Ideas related to units in the English instructional guide 3. The themes of literary pieces studied 4. Attitudes derived from student's total educational background, including other courses of study	
WRITING SKILLS TO BE TAUGHT	1. Clarity of expression 2. Strong paragraph organization; that is, use of topic sentence, strict unity, adequate transitions 3. Variety in methods of development; for example, using reasons, descriptive detail, steps in a process, categories, etc. 4. Definite patterns of arrangement, such as chronological, spatial, order of importance, or logical sequence 5. In multi-paragraph compositions, emphasis on the relationship of each topic to the theme of the entire essay	
SUGGESTED EVALUATION	25% - ideas 25% - paragraphing and organization	25% - sentence structure 25% - conventions of writing (spelling, capitals, punctuation, division of words, etc.)